

MUSIC LOVERS'
**PHONOGRAPH
MONTHLY REVIEW**

*An American Magazine for Amateurs Interested in Phonographic
Music and Its Development*

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**PATRIOTIC
NUMBER**

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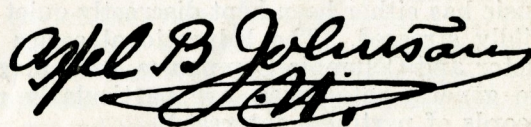
Editorial

It is a significant and encouraging omen that the Patriotic Number of this magazine should be enabled to chronicle the two new additions to the ever-growing list of American Phonograph Societies and also the issue of the first recording sponsored by one of these societies, the first major musical work to be recorded privately in this country. We must trust that the labors of Mr. and Mrs. Fisher and the Chicago Gramophone Society will result in many more contributions to recorded music as notable as the Franck Prelude, Choral and Fugue.

American composers and their works have been stressed in this issue, but we should not forget that while American music should naturally be of the greatest interest to every music loving citizen, music in America must be our first consideration. Everything that works for its good should have the earnest support and heartiest co-operation of all of us.

It is a pleasure to make special mention this month of the technical perfection which has been obtained by all the native recording companies. The releases from Brunswick, Columbia, Edison, Okeh, and Victor all testify to the fact that present day records (altogether apart from their artistic merits) are mechanically as fine as it would seem possible to make them. Take almost any current record at random: the recording, the surface, the stamping, the material are all virtually flawless. Surely another significant omen for the future of the phonograph movement.

The first of the long-promised sound box articles appears this month and again we must repeat our warning that such an article must necessarily make no pretensions to finality. Personal taste is the strongest factor in all judgments of tonal qualities and we trust that our opinions will be augmented by those of our readers who have experimented in this baffling, but fascinating field.



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A Glance at Recorded American Music

By Robert Donaldson Darrell

AMERICAN music always has been (and probably will continue to be) in the dilemma of facing the accusation that it is not really music in the first place, nor entitled to the name "American" in the second. It has never yet answered the charge to the satisfaction of the learned doctors, but in spite of that lamentable failure,—in spite of the undeniable fact that it is a veritable hodge podge of every imaginable sort of foreign influence, it keeps on being American music, sublimely untroubled by the fact that theoretically it has no right at all to exist.

The perennial question of whether true native and national music can be said to be written in this country need not be thrashed out again here. Instead let us pass over debatable points of exact status and terminology and taking *all* music existing or composed in the United States, discover to what extent it is represented on phonograph records. Problems of comparative authenticity and artistic values may be dealt with as they arise.

A brief survey of this nature necessarily must "glance" at its subject, rather than exhaustively analyze it. The plan of the writer is to divide American music into natural classifications and outline the significant recordings and most serious omissions, so that the reader interested may have at least a basis for further study and development of the subject. As the extent of ground covered will demand the printing of the article in two instalments, publication of an accompanying list of selected records will be deferred to the conclusion of the article itself. In that list, catalogue numbers will be given of representative recordings, including all those mentioned for convenience by name and company alone in the course of the survey.

(At the very beginning it is necessary to note that no systematic attempt has been made by the recording companies or any private organization to record American music. Such works as appear in the companies' catalogues today were chosen because of their intrinsic merits or sales value; in advertising, the fact that they are native music has either been kept discreetly quiet or but mildly stressed. The Educational series of the Victor and Columbia Companies, even more than the general catalogues, are particularly rich in records of pertinent interest.)

I

The first of the three natural classifications into which the music of any nation falls—folk,

popular, and "composed" or "art" music—is represented in America by at least six well defined types, corresponding somewhat to geographical divisions of the country where the folk music has evolved according to the particular environment and the influences brought to bear upon it. Unquestionably the most important of these types is the negro folk music, which, while representing some African influence, is for the most part strongly native in its qualities. Indian music is more limited in harmonic strength and rhythmic diversity; consequently, its folk lore is of less significance. The Creole and Spanish-American folk music found throughout the Southwest are strongly under the Spanish influence and properly should be considered in a study of South American and Mexican music (much of which, by the way, is available in recorded form). Cowboy songs, sea songs and sailor shanties, lumbermen's ballads might conveniently be classed together as music evolving from occupations; the part they play is of still less general importance than either Negro or Indian music, although in many cases they are equally worthy of study. New England and Kentucky Mountaineer ballads show strong English influences, but the Country Dances and Minstrel Tunes, originating in Virginia and New England, but spread throughout the country in pioneer days, are of particular significance in that they combine, or rather, transmute the various Irish, English, Negro, and other influences to which they have been subjected into new and very marked qualities: those of exuberant nervous energy, rough humor and gusto, homely sentiment, and the like, which so strongly characterize the American temperament.

Turning to the phonograph, we find sea songs and shanties practically unrepresented (the shanty, *What'll We Do With a Drunken Sailor?*, used in Grainger's *Scotch Strathspey and Reel* cannot be claimed as exclusively American, although a version of it found its way into country dance forms.) Many of the shanties and whaling songs possess genuine national qualities, as well as musical merit; it is a pity that they are so completely passed over. Cowboys' songs have met with some attention, but the recorded examples more often belong to the popular music group, as little thought is given to the securing of authentic versions. Mention should be made, however, of several records made by Carl T. Sprague for the Victor Company, including the famous *Bury Me Not on the Lone Prairie* and *Following the Cow Trail*. Pieces which fall between cowboy tunes and country dances are *Spoon River* (arranged by Grainger) and *Sheep and*

Goat Walking to Pasture (arranged by Guion). The former has been recorded by Grainger himself, who has also made a record of Guion's arrangement of Turkey in the Straw, one of the most famous country dances and minstrel tunes. These latter are well represented in recorded form, although many of the versions are of doubtful authenticity. Henry Ford's Old Fashioned Dance Orchestra (which records for all companies impartially) has done much recently to make country dances better known. Money Musk, Old Zip Coon, Arkansas Traveler, and other well known examples have been recorded by the Victor Orchestra (Victor), Prince's Band and the Columbia Orchestra (Columbia), and various old-time fiddlers (Don Richardson and others). Mountaineer ballads and dance tunes, while well represented in numbers, are for the most part recorded in extremely corrupted versions, of which the recent one of Barbara Allen by Al Craver for Columbia is a typical example; it is impossible to imagine anything farther removed from the English Barbara Allen—one of the most beautiful of all folk songs—or even the comparatively uncorrupted American version noted in the Kentucky hills by various musicians. However, many of the mountaineer records, which the Columbia Company issues in profusion, are of considerable interest—certainly they are original and could never be ascribed to any other country.

Indian music, besides its representation in manufacturing companies' catalogues, is connected with the phonograph in another way which should be mentioned here. Many students and investigators have made use of record-devices to record and preserve authentic Indian Music as sung or played by tribal musicians, replacing the old method of the investigators, jotting down the themes by ear with consequent danger of error and alteration. Records taken of actual Indian singing are studied on the phonograph on the student's return to civilization and the disks kept for reference and historical purposes as permanent records of the music as it was actually performed. There are collections of such records at the Smithsonian Institute and similar places, I believe. The Victor Company has issued a record by the Hopi Indian Chanters and two by the Glacier Park Indians; also the War Dance, Deer Dance, Sioux Flute Serenade, and Gambling song from Skilton's Suite Primeval on Indian melodies. In the Columbia Educational List are also extracts from Skilton's Suite and various Indian songs and dances for children's games. The issue of Skilton's music by Columbia was one of the first noteworthy contributions to recorded American music. The Love Song from MacDowell's Indian Suite which has been recorded for the Victor Educational Series belongs more properly to the composed music class, as do the following, which are mentioned here for convenience as they make use of Indian melodies and rhythms:—Burleigh; Indian Snake Dance (Seidel, violinist); Cadman, Omaha Tribal Song (Lillian Nordica)) From the Land of the Sky-

Blue Water, etc.; Lieurance, Sioux Serenade (Princess Watahwaso), By the Waters of Minnetonka, etc.—further mention of these songs will be made later. Various works of Carl Busch, Arthur Farwell, Gilbert, and Cadman, utilizing Indian folk material, might well be considered for future recordings.

As indicated before, Negro music possesses a wide range of qualities which make it both characteristically American and a noteworthy part of the world's folk literature. Only a brief sketch can be made here of recorded examples; it is, however, a fertile field which would repay further tilling. The Spiritual, while by no means all that Negro music has to offer, has long been its best known representation and the contemporary popularity of the Spiritual—corresponding with the rise of several excellent negro singers into favor on the concert stage—has done much to make them adequately known and appreciated. (Note also the large number of published volumes of Spirituals, as arranged by Rosamund Johnson, William Arms Fisher, etc.) Long before the recent "craze," however, the Columbia Company was leading the way in recording Spirituals and secular Negro songs with its issue of works by the Fisk University Male Quartet and Jubilee Singers. These records, which are added to regularly, should not be overlooked in any study of Negro music through the medium of the phonograph. Of scarcely less importance are the fine recordings by Paul Robeson for the Victor Company. Robeson is one of the leading Negro singers and his records give a splendid idea of the Spiritual at its best. The Flonzaley Quartet has made a record of several spirituals, but more interesting is that by Carl Sandberg, the poet, on which he sings some spirituals and a real Southern ballad, The Boll Weevil (Victor). Some of the more popular pieces like Deep River and Swing Low Sweet Chariot have been sung by many non-negro singers for the recording companies, as a glance at any catalogue will show. Glee Clubs and choral societies also contribute frequent versions for example, recent College Glee Club records issued by Brunswick. Negro secular songs are less well represented until one gets to the "blues," among which are some of the finest contributions to recorded American music. Many of the blues are merely popular songs sung in blues style, but the real thing is of authentic quality, unparalleled by anything else in musical literature. No representative list of works can be given here; those interested should search carefully through the lists issued by all companies, especially the excellent one of the Okeh Corporation and the Columbia Company, as the latter make more a specialty of "race" records than the other recording companies. It is hardly fair to mention only a single record here, but I cannot resist speaking of Lena Wilson's recording of I Need You to Drive My Blues Away (Vocalion), a beautiful example of blues at their best. Many of the titles speak volumes in themselves, as Sobbin' Hearted Blues, I'm a Good Gal but I'm a Long

Ways from Home, Hateful Blues, Grave Yard Dream Blues, Refrigeratin' Papa (Mama's Goin' to Warm You Up), etc. Mention should also be made of the "sacred" records of Negro Congregational Singing and Sermons; unique works that cannot be described to anyone who has not heard them. Records by Negro orchestras of "hot" jazz and instrumental blues will be considered under "Jazz." The use of Negro tunes in composed music is widespread, especially in orchestral works of Gilbert (Negro Rhapsody, Dance in the Place Congo, etc.), John Powell (In the South, and Rhapsody Negre, etc.), Rubin Goldmark (Negro Rhapsody), and others. Many popular songs of various types attempting a rather dubious Negro flavor are found on records. (Al Jolson's inimitable "mammy" songs—Brunswick—are the most interesting of these.) Representative Negro Music must be heard at its best, however, as performed by Negroes and recorded music is doing no inconsiderable service in preserving authentic examples, unspoiled by white influences.

Going on to the semi-folk music, exemplified by the songs of Stephen Foster, and Dan Emmet's Dixie, we find many recordings of these representative American works, works of which any nation might well be proud. (A list of Foster's recorded works was given by Richard G. Appel in connection with his article on Foster in the December issue of this magazine.) Many of the cowboy and mountaineer ballads, minstrel tunes, blues, etc., which cannot strictly be considered as pure folk music, correctly belong to this class.

II

The popular music of this country is almost bewildering in its extent and diversity. Recordings make up the large part of the catalogues of all the native recording companies and it is unnecessary as well as impossible to attempt any sort of a listing. In order to reduce the apparent chaos to some sort of approachability, some indication should be made of the divisions into which native popular music falls. At the bottom is the ballad, usually of corrupted folk music genesis or of topical interest. See, for example, the current records by Vernon Dalhart (all companies) and others of such songs as *The Wreck of the Old 97*, *Letter Edged in Black*, *Death of Floyd Collins*, *Mississippi Flood*, etc. *The Prisoner's Song*, of late popularity, represents this type of music on the highest level it ever achieves, which from an artistic standpoint is of course extremely low; considered however as specimens of Americana they are by no means deserving of neglect. There is much instrumental music by such organizations as Gid Tanner's *Skillet Lickers*, and the like, of the same sort, most valuable when it represents country dances or minstrel tunes in unusual corruptions. Next is the sentimental, "slushy" ballad (popular the world over) and the rightly named "nut" song, of which the late *Yes! We Have No Bananas* is the classic example. Oftentimes these are extremely amusing; striking examples of "low" humor and vulgarity that can

still be enjoyed by virtue of their perfect representation of these qualities. For an instrumental example, I might mention *Chick, Chick, Chick, Chicken* as played by the *Cliquot Club Eskimos*—a record to be cherished with the greatest of glee as an expression of absolute inanity.

The multitude of "light" popular songs, "salon" pieces, and the like make up the majority of works in this class. American examples are no worse than those of other countries and sometimes are much better, by virtue of original performances or orchestral arrangements redeeming the inconsequentiality of the piece itself. Witness many of Mr. Shilkret's versions of popular works as played by his *Victor Salon* or *International orchestras*; also such organizations as the *Revelers* (Victor) which under various names make records for all the leading companies (*Merrymakers*—Brunswick; *Singing Sophomores*—Columbia, etc.). Going further, we find innumerable songs of the popular variety by American composers, who are here most fully—if not most favorably—presented on records. Some of the names that may be mentioned, more or less at random, are: *Ethelbert Nevin* (whose *Narcissus* and *The Rosary* enjoy an undisputed supremacy), *Reginald de Koven* (*Oh Promise Me*, from *Robin Hood*), *Lilly Strickland* (*Honey Chile* and *Mah Lindy Lou*), *Carrie Jacobs-Bond* (*End of a Perfect Day*), *E. R. Ball* (*Mother Machree*), *Rogers* (*At Parting*), *Bland* (*Carry Me Back to Old Virginny*), *Oley Speaks* (*Road to Mandalay*), *Charles Huerter* (*Pirate Dreams*), *John Howard Payne* (*Home Sweet Home*), *Manna-Zucca*, *Sidney Homer*, *Grant-Schaeffer*, *Clayton Johns*, *Walter Damrosch* (*Danny Deever*), *Spross*, *Friml*, *Cadman* (*At Dawning*, etc.), *Lieurance* (*By the Waters of Minnetonka*, etc.), and many others, some of whom will be mentioned again.

Operettas and "half-classics" have been best represented in this country by the works of *Reginald de Koven* and *Victor Herbert*. The latter is a particularly significant figure in American music; born in Ireland, Herbert is nevertheless thoroughly native and in addition to his important work on behalf of American composers (in connection with copyright and royalty laws), has written many light operas (*Mlle. Modiste*, *Sweethearts*, *Babes in Toyland*, etc.) that definitely entitle him to leadership in this delightful form. At his best, he may take equal rank with *Sullivan* in England or the famous *Vienna* school. His opera *Natoma* and other "serious" works will be considered later. Herbert is well represented, both by recordings of his own orchestra for Victor and by "Gems" and excerpts from his operettas in all catalogues.

The American composer who has had what is undoubtedly the strongest world-wide influence is *John Philip Sousa*, the "March King," also to be considered later by virtue of several works in the larger forms. His marches have veritably swept the world by storm and should by no means be underestimated as a distinctive contribution to a form of music which in the past was often all

too undeserving of attention. The love for "good, strong military music" (in Anatole France's words) is innate in human nature and in Stars and Stripes Forever, Semper Fidelis, Liberty Bell, El Capitan, etc., etc., Sousa satisfies this craving in a characteristic American style. Not far behind him come Franko Goldman and Arthur Pryor who have also composed many marches of wide popularity. Excellent recordings are available of nearly all of these, particularly fine are those made by Sousa's band for Victor; that of Fairest of the Fair, and Stars and Stripes, and Pride of the Wolverines might be singled out.

With the exception of the Sousa and kindred marches, popular music as dealt with so far has much in common with the corresponding popular music of other countries. But with ragtime and jazz we come to forms which are overwhelmingly original. In the number of works which have recently appeared on the subject of jazz, the part Negro music has played in its genesis has been debated at length; it is sufficient here to say that the jazz of today has succeeded in assimilating whatever Negro, minstrel, semi-folk music, or other influences which went to make it up, and is now a distinct musical form—American to the core. Various European attempts to create or even to play ragtime or jazz (it was first made known abroad by Jim Europe and his band) from Dajos Bela and his orchestra to Milhaud and Strawinsky, all fail to catch the essential American spirit—indeed it is inevitable that they fail. Such works as Debussy's Minstrels and Golliwogg's Cake Walk—recorded by both Victor and Brunswick pianists—, Strawinsky's Rag-Time, etc., are interesting in themselves, but they are not one-tenth as "American" as the most casual and insignificant jazz record in the monthly releases. It is impossible for other nationalities to capture the "feeling" of jazz, which both at its best and its worst is unmistakably native. It is a pleasure to see the tide turning towards giving good jazz—and much of it is good—the attention it deserves, even when such attention takes the form of college professors attempting to compose in its idiom and failing as surely as Europeans. (Witness Edward Burlingame Hill's Jazz Study for two pianos, recorded by Maier and Pattison for Victor, and his Scherzo played by the same pianists with various Symphony Orchestras; the rakish air, the hint of saxophones and wood blocks are there, but not jazz itself; like Mark Twain's wife who attempted to cure her husband's swearing by repeating his curses herself, Hill may have the words all right, but not the tune!)

Distinctions should be drawn between the early ragtime (Alexander's Ragtime Band, Darktown Strutters' Ball, etc.) and the jazz of today; also between the latter and songs which in themselves are merely of the "popular" type until they are "jazzed up," i.e. translated into the jazz idiom by one of the real jazz bands. Ragtime records were of course plentiful during the current popularity of the pieces, before jazz had fully developed. A search must be made of the old catalogues for authentic examples—now withdrawn—since re-

cent recordings (like Miff Moler's series of the Darktown Strutters' Ball, etc.) excellent as they may be in themselves, are done in the modern manner, jazzed up in fact. The songs of Irving Berlin, Romberg, Friml, George M. Cohan, *et al*, are more often strictly "popular music" than "jazz"; the difference is difficult to explain, but is quite evident to anyone acquainted with the works in question. Berlin's Blue Skies exemplifies them well; actually it is a salon piece that has been adapted for dancing; the difference in *genre* between it and a piece like Muddy Water is apparent even in the published piano and voice arrangements. Another type, more closely allied to ragtime, but with strong salon qualities, is represented by Felix Arndt's Nola. (Recorded by its composer for Victor).

Jazz today reaches its apotheosis in the works of George Gershwin on one hand and the more Negroid "hot" or "blues" jazz on the other. The later types (the designation of "hot" can be appreciated only by those who have heard a few examples) are best when played by Negro orchestras. Records are particularly plentiful and characteristic in the Okeh releases, although those of the Charleston Chasers (Columbia) and various "jug-blowing" and similar bands for Victor and Brunswick adequately demonstrate the "thermometer-bursting" heat of hot jazz (hear the Memphis Shake by the Dixieland Jug Blowers, After She's Gone by the Charleston Chasers, or It Takes a Good Woman to Keep a Good Man at Home, by the Five Harmaniacs). Hot jazz is paralleled in white bands by the correctly termed "noisy" jazz, exemplified by the incredibly strident records of Ted Lewis (Tiger Rag—Columbia—is typical). Other types which can only be mentioned are "refined" or "ball-room" jazz (Paul Whiteman was long the leader here, though of late the Park Lane Orchestra and many others are equalling his successes), "snaky" or quasi-oriental jazz, and an unnamed type of very sonorous jazz, which, when well played and recorded is extremely striking.

Gershwin's Rhapsody in Blue, recorded by the composer and Paul Whiteman (Victor), is of course the most adequate and characteristic example of pure native jazz—America's most significant contribution to the "lively" arts. Nor are pieces like Sweet and Low Down, I'll Build a Stairway to Paradise, Do It Again, Clap Yo' Hands, Do-Do-Do, etc., by the same composer less noteworthy; the last two as piano solos played by Gershwin himself for Columbia must be recommended unreservedly with the Rhapsody as necessary for a clear understanding and appreciation of jazz that has attained virtues that are both artistic and musical, as well as intensely and exclusively native. Other composers like Walter Donaldson with his fine Carolina in the Morning and Mindin' My Business press Gershwin closely. In spite of all the horrified shouts of "barbarian vulgarity" or the patronizing, "Clever—but is it music?", jazz continues to be written and developed, and the fact becomes more and more evident that here is an authentic native school of composition.

(Concluded in the next issue)

Is the Phonograph a Musical Instrument?

By Harold C. Brainerd

(Concluded from the last issue)

TWO popular misconceptions of radio deserve to be debunked. The first is the notion that radio reproduction is "more real" than phonograph reproduction. The secretary to a prominent radio manufacturer—now, alas! in bankruptcy—said to me not so long ago: "I hate a phonograph; it's so dead." The absurdity of this prejudice—whose origin would be a fascinating problem for the psychologist—becomes evident when the facts are considered. What comes out of the modern phonograph is nothing more nor less than an exact re-creation of the sound-waves produced before the recording microphone. These sound-waves have been held in abeyance by the record until the phonograph should revivify them and send them out into the air again. These sound-waves are the living voice of the artist or instrument originally producing them. The phonograph and record act in this instance as a system for suspending and transmitting, at the will of the phonograph owner, the music created before the microphone in the recording laboratory. The difference in the performance of the radio is that, the nature of a telephone and its limitations being what it and they are, reproduction is necessarily simultaneous with the original performance. The radio has no power of capturing and suspending the music, of holding it in abeyance for future enjoyment; it can only "do its stuff" like any other telephone and transmit the fleeting sound of the passing moment.

As to the musical quality of the radio, the following from a newspaper article of recent date expresses not only the writer's belief and experience, but that of many noted scientists and musicians: "When amplification or electrical energy is employed, there always is distortion."

The second of the two popular misconceptions mentioned above is the disproportionate sense of wonder which the radio evokes. As though sound transmission through space without wires were any more remarkable than the suspension of sound on a disc, subject for ever to re-creation at the will of the possessor of the disc! A friend who lives in Boston told me an amusing story of some acquaintances of his who on New Year's Day listened to the broadcast of the football game at Los Angeles (perhaps you remember the names of the teams). These good people asked my friend if he realized what a wonderful thing radio was. Wasn't it truly miraculous to think of this game being broadcast a distance of four thousand miles! Now, the joke is, the game was not being broadcast four thousand miles. On the contrary. It was reported into a microphone on the field at Los Angeles, carried by telephone wires to New York, again by other telephone wires to Boston, and there broadcast by a local

station a distance of possibly four miles to the astonished ears of our marveling friends! Now, if you were to tell me that it is a wonderful thing to be able to telephone from Los Angeles to Boston, I should heartily agree with you; but if you asked the average radio "fan" to listen to a telephone call from Los Angeles to Boston, and then become wildly enthusiastic about it, he would think you were a little "cuckoo." Nevertheless, the analogy is perfect. Radio is a remarkable achievement, but like everything else it needs to be viewed sanely and appraised with common sense.

Just at present some of our leading manufacturers are making combination phonograph-radio sets, which seem to be enjoying substantial popularity. But not, I believe, with that large and growing class of record buyers who are interested in serious music. Nor, I am sure, will the sale of such instruments greatly increase; rather, it is likely to decline as time passes, and the notion that radio is a surpassing wonder fades somewhat. The phonograph is and will remain a musical instrument.

Despite the remarkable advances of the past two years, no reasonable person claims that either recording or reproduction has reached perfection. On the contrary, the leading phonograph companies maintain costly research and experimental laboratories and conduct many other activities in order constantly to improve their products. Hence, it is only proper to conclude our article with a suggestion of physical improvements and changes in policy whose adoption the writer believes most necessary at this time. On the mechanical side, these things seem to me most important.

1. The development of a long-playing record for the standard phonograph, i. e., for those phonographs (the vast majority) which employ the lateral-cut record. By a long-playing record I mean, one that shall contain at least twenty minutes of music to a side. Any substitute for the long-playing record, no matter how attractive or seemingly convenient, is a makeshift. The existing three—and five-minute records are far too short, and the necessity of cutting musical works up into such unnatural fragments is and will remain a nuisance. The long-playing lateral-cut record will yet be perfected, and a fortune awaits the manufacturer who is first to produce it.

2. For mechanical phonographs—and the great majority of phonographs is and will likely continue to be mechanical—there is needed some new system of needles (by all means semi-permanent if possible) capable of providing a flexibility of volume control equal to that of the electrical reproducing instruments. At present the

writer can find no system of needles capable of handling the volume of electric records in such a way as to give clear, full, rich tone, subdued to the requirements of the modern apartment. This need is an urgent one, and the manufacturers will do well to give immediate thought to its solution if they expect us to enjoy all types of the new recordings and to continue to purchase them in quantity. Judging from the letters one reads and the comment one hears, the number of those who feel the need of this improvement is very large.

3. The third improvement I cry for is a truly *silent* electric motor. No one enjoys winding a phonograph motor, and now that so many musical recordings requiring several records are available, it becomes not only a nuisance but positively fatiguing. Out of long years of experience with various types of electric phonograph motors has come a deep and solemn understanding of how a certain well-known authority on matters phonographic felt when he wrote to me, in his delightfully succinct way: "I hate electro-motors on gramophones. When they work, they are always noisy." Amen. If the phonograph companies knew how many people grind their teeth and swear under their breath when they see, in in countless magazine advertisements, the words "*Silent* electric motor, \$35. extra," that first word would be deleted! For, surely, no one can fully enjoy the best phonographs if its motor can plainly be heard above all quiet music. It is only fair to add that in my case the phonograph company, the distributor and the dealer have been courtesy itself. My present motor has been back to the factory twice for complete overhauling, but it still gives out a healthy growl. The simple fact is, I believe, as the authority quoted above says, that no electric motor for use in the phonograph has yet been devised which will not grow noisy in a short time. The need for a *silent*, efficient electric phonograph motor cries to the heavens.

4. It is the writer's firm belief—and here he invites the lightning—that large phonographs with big, long horns are not necessary to proper reproduction of the new electric recordings. No one denies that the old-style phonographs were far more attractive in appearance; it is now evident, to the writer at least and to many authorities on the other side of the Atlantic, that they were big enough to contain adequate acoustic systems. Captain Barnett, for example, has demonstrated that a good three-foot horn with a 65-mm. sound-box will give perfect reproduction, with all the volume anyone could wish. (Some notes of the organ, he says, as reproduced by his machine, will shake the floor.) Our American phonographs today seem to me much too big. I refer, of course, to the most expensive models, which alone are supposed to give the best results. The standard type is approximately 48 inches high, 32 inches wide, 22 inches deep. The depth is correct, the height only a trifle excessive, but the machines are far too wide. The best gramophone made in England—if not in the world—is only 18 inches wide. Furthermore, that same

machine has filing space for 90 records, while none of the huge American cabinet machines of the standard type has space for more than 80 records. So, in the interests of space—so dearly needed in our modern apartments—and even more in the interests of pleasing and beautiful cabinets, I cry for a return to the moderate-sized machines, which still shall be capable of getting all there is out of the new records. Let such a machine be about 44 inches high, 18 inches wide, 22 inches deep, with space for at least 80 records.

As to matters of policy, it seems to me that the most helpful things the manufacturers can do—helpful to themselves quite as much as to the cause of good music—are these: (1) To get away from extravagant claims in advertising, from proclaiming that the perfect phonograph, the perfect recording system have been developed. The present machines and records are so superior to the old ones that it is difficult not to become enthusiastic about them, but great room for improvement still remains. If evidence be demanded, one has only to remember that some of our leading manufacturers still adhere to the cruel, digging angle of 60 degrees for the playing needle, and twice the proper amount of weight on the record, thus causing increase in surface noise and wear on the record; that they still do not realize the importance of correct needle track alignment, as shown by some of their latest models; that they still manufacture machines with square, rigid horns and use that abomination of desolation, the cast-iron "throat" leading from the tone-arm down to the tone-chamber, both exceedingly helpful in producing harsh, "shot-out" tone. Other examples could be cited, on the recording side as well, but the writer has no desire to seem merely critical; and despite its faults and limitations the modern phonograph is a splendid instrument, producing—or, rather, re-creating—exceedingly fine music. What the manufacturers should bear in mind, the writer believes, is that the more intelligent section of the public, to whom their better machines must hereafter be sold, understands these present defects and limitations and is growing weary of extravagant claims. (As these very lines were written, report came to hand of a demonstration at the Westinghouse research laboratories in Pittsburgh of a newly-invented sound amplifying system superior in clarity, faithfulness and volume to any heretofore developed.) The time is at hand for moderation. Besides, it's much easier to modify one's position tomorrow if one hasn't been too dogmatic today!

(2) The second need is, to get away from "volume for volume's sake." Ever since the advent of electric recording there has been a tendency in recording laboratories to turn out what your Editor calls "knock-out" recordings, i. e., records in which the performance is pushed to the limit for the sake of producing a recording which shall not merely impress but literally overwhelm. Now that sort of thing may be well enough now and then, though it isn't music. But since the better class of record buyers is becoming more and more

composed of those who know and want authentic music, would it not seem the part of wisdom to practice moderation here, too, and no longer strive to startle but rather to charm with beauty and sincerity?

(3) The third and last need is simply this, to remember the business of music-makers is to make music. Their duty is not to follow, but to lead. Not to set their standards by those of the majority, but to seek to raise the musical taste and intelligence of the whole American people. The "intelligent minority" will always be with the manufacturers in this effort, and its support is the backbone of such an effort. But it must be remembered that good music never can be "popularized"—as one great manufacturer seems mistakenly to imagine today; not by making music cheap and common and everyday can the love of it be instilled in men's hearts, but only by holding it up as a thing to reverence and to honor. The way to success in the phonograph business is to make music one's chief concern first, last and all the time; to cultivate the musically intelligent record-buyers, to enlist their friendship, co-operation and support; and then to embark upon a campaign of education which shall slowly but consistently increase the understanding and

appreciation of good music among us. This means, of course, that this attitude of mind must not only be adopted by the manufacturers, but must be instilled into every member of their organizations, down through wholesalers and dealers to the record clerks at the counters; a wholesome and delightful change from the ignorance of good music and indifference to it so lamentably and irritatingly prevalent in the phonograph trade today. But these things must all come about before any phonograph manufacturer can truly say he has won success; this policy must be made the foundation of the industry if its permanence and value are to be assured.

What of the future? I confidently believe that as the years pass the truth will become inescapably clear that the phonograph is a great musical instrument; further, that the inventive genius of man will surmount the existing mechanical difficulties and limitations, and that his good sense will bring about the changes of policy now so needed; so that the service and enjoyment which the phonograph provides will be increased until that instrument brings to all our people the constant, unfailing inspiration of great music greatly performed.

(THE END.)

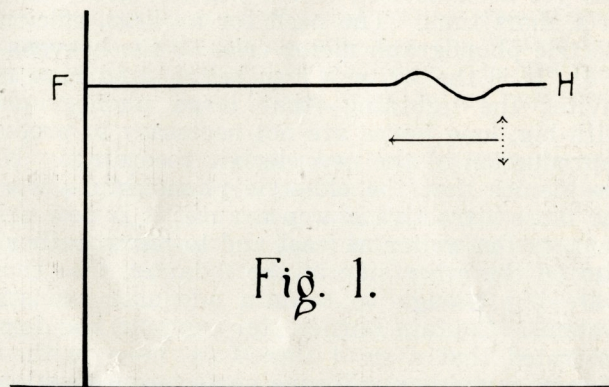
The Theory of Instrumental Colour

By Geoffrey C. Nicholson

Hope, Sheffield, England

IN these days, when the wireless transmission of speech and music is an every day occurrence, and "the man in the street" speaks confidently to his neighbor of waves in a hypothetical ether, it is surprising to find how few people know the true nature of the sound wave, though it is a vibration in a tangible medium, the air. The observant owner of a gramophone and its attendant shiny discs, with their wavy, spiral grooves, doubtless knows more of the truth than his wireless rival, but in nine cases out of ten—nay, in ninety-nine out of one hundred—he would be at a loss to explain just how a "romantic" sound box can turn, say, an oboe into a flute. It is the object of this article first to explain the several characteristics of sound waves, and then to show how a knowledge of one of these characteristics—the wave-form—is the key to the scientific theory of tone-color in music.

Vibrations may be of two kinds—transverse or longitudinal. If one end of a rope is made fast at F in Fig. (1), and the other end is held by a hand at H, then, by jerking the end of the rope, we may make a pulse travel along it to the opposite end. Although the wave itself travels from H to F, it is formed by the oscillation of the particles of the rope at right angles to this direc-



tion. This is known as transverse vibration. If, however, a long spiral of brass wire is suitably suspended, and one end of it is suddenly thrust inwards and then pulled out again, a compression, followed by an expansion will travel from one end of the spiral to the other (see Fig. (2)). In this case the particles of the spiral move along the line in which the wave travels, and not at right angles to this direction. This is longitudinal vibration.

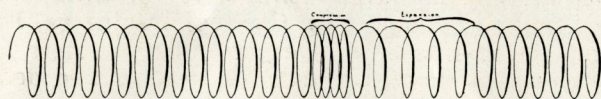


Fig. 2.

Sound waves are longitudinal vibrations in air. Each complete wave consists of a compression or condensation and expansion or rarefaction. If we regard the air as being composed of a number of equally distributed particles, we shall readily understand that the forward movement of, say, the prong of a vibrating tuning fork causes the particle nearest to it to move towards the next one, giving rise to a congestion of these units, or a condensation in the air. This compression causes the next particle to move forward in an attempt to re-establish a state of equal distribution. In this way, with the advance of successive units, the condensation travels forward. Meanwhile the prong of the fork returns to its neutral position, and then passes beyond it in the opposite direction, pulling the first particle back with it. This sets up a rarefaction, which follows after the condensation.

A sound wave has three very important characteristics, viz: length, amplitude, and form. These will be better understood after a consideration of the sine curve, or curve of simple harmonic motion. For the present we may say that wave length determines pitch, amplitude loudness, and form quality or timbre. It is this third characteristic with which we are more particularly concerned.

Longitudinal vibrations in air may produce, through the agency of the ear, the impression either of a musical note, or merely of a noise. No hard and fast distinction can be drawn between these impressions. The sound of the tuned drums (i.e. the kettle-drums) of the orchestra may be taken as a combination of the two. Periodicity, or the regular succession of waves which are exactly similar in form, is a necessary characteristic of a train of waves corresponding to a purely musical note. If the motions of the vibrating source are irregular, so will be the train of waves to which it gives rise, and a noise will be produced. A knowledge of periodic vibration is, therefore, an essential to the understanding of the scientific theory of tone-color in music.

The simplest form of periodic vibration is that of which the displacement diagram is a simple harmonic or sine curve; that is to say, it is the curve of the equation:—

$$y = \sin (-)$$

in which values of the angle (-) are plotted against the corresponding values of y . The data for the plotting of such a curve may, however, be obtained by means of a simple geometrical construction, without the use of trigonometrical tables. Fig. (3) should make this quite clear. The point P moves round the circle $A B C$ at a

constant speed. This point, as viewed from a position I in the same plane as the circle $A B C$, but at an infinite distance from it, appears to be traveling forwards and backwards along the diameter $A B$, not at a constant speed, but in simple harmonic motion. The wave-form corresponding to this motion may be represented diagrammatically by the curve $C D E F G$. Here the units actually used along the axis $C G$ are equal angles (30°), but since the point P moves round the circle at a constant speed, the scale may be taken as one of current time. At right angles to this axis is marked off the displacement of the point p (that is, the projection of P on $A B$) from its mean position O , corresponding to the particular value of the angle (-). Since radius $O P$ is a constant, these values of $O p$ are proportional to $\sin (-)$, and give a curve of the same form as that obtained when the sines themselves are plotted. The curve is therefore the displacement curve of a point in the air through which a harmonic wave of condensation and rarefaction is passing. As a representation of a longitudinal wave it is only diagrammatic, since the displacement is shown as being at right angles to the direction $C G$ in which the wave is traveling, but it affords a useful method of representing wave-form. In this diagram $C G$ is the wave length, and $X D$ the amplitude of vibration.

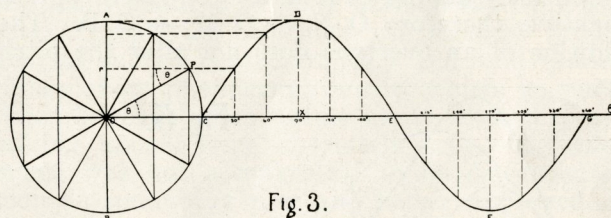


Fig. 3.

A pure musical note, according to the scientific definition, is one which has a simple harmonic curve for its wave-form. Fourier has shown that the wave-forms of all other musical notes can be resolved into components, each of which is, itself, a curve of this type. The dull character of the sustained note of a tuning-fork, mounted on a resonator, is due to the fact that the form of its wave is very nearly a sine curve. The wave-forms of many musical instruments are, however, very complex—they are rich in “upper partials.” It is on the presence or absence of the different partial tones, and their relative intensities, that musical quality or timbre depends.

The formation of overtones follows a definite law. If we have a wave of x feet in length, the wave-length of the first possible “upper partial” will be $x/2$ feet; this gives the octave of the fundamental tone. The second possible “upper partial” will have a wave-length of $x/3$, corresponding to a note a fifth above the last, that is a twelfth above the fundamental. In some instruments, the oboe for example, many of these harmonics are present; in others only a few are sufficiently strong to have any appreciable effect on

the tone-color. The clarinet, which is a cylindrical reed-pipe, is an example of an instrument in which quality is due to the odd* partial tones.

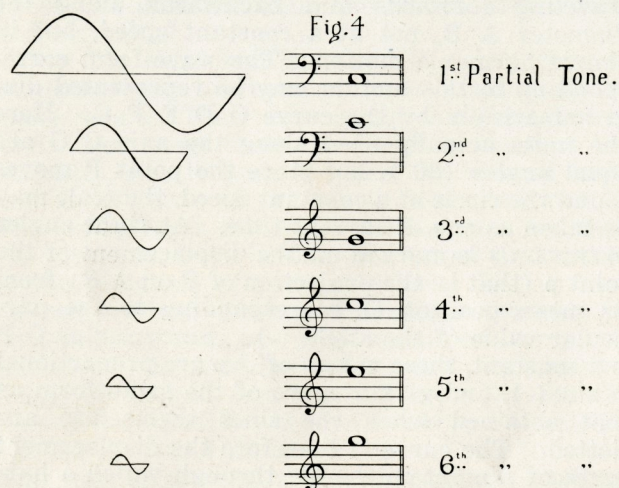
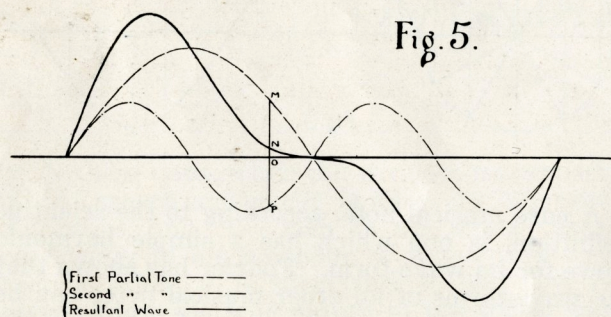


Fig. 4 shows the ratio of the wave-lengths, and the relative pitches, of the first six members of the Harmonic Series.

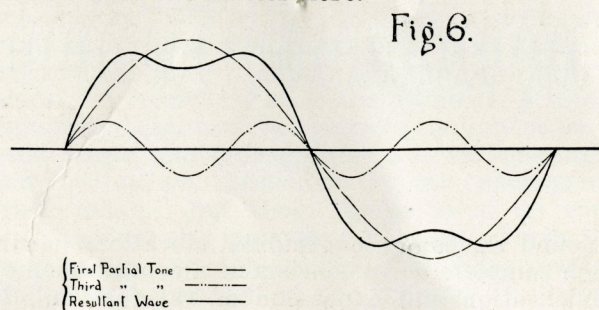
The influence of "upper partials" on wave-form is clearly shown in Figs. 5 and 6. The form of the resultant wave is obtained by taking the algebraic sum of the displacement curves of the partial tones. Thus, in Fig. (5), the point N is obtained by adding O M and O P. Here O P is negative, therefore $ON = OM - OP$. The addition of an overtone does not alter the pitch



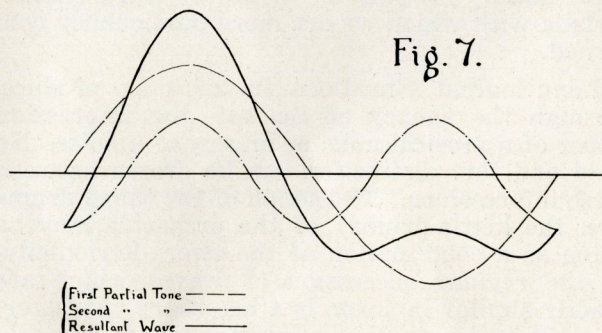
of a note; this is derived from the wave-length of the fundamental. Though every wave-form corresponds to a definite timbre, it does not necessarily follow that a difference in wave-form indicates a difference in timbre. Fig. (7) shows how a change in the wave-form may be brought about merely by a change in the phase of one of the partial tones. Compare this curve with that of Fig. (5). In each case we have the same partial tones, viz: the fundamental and its first overtone, the octave, with the same relative intensities. The question of the influence of the phase of harmonics on acoustic quality has been investigated by a number of experimentors since the celebrated controversy between Helmholtz and Konig. Helmholtz was of the opinion that a difference of phase had no effect on timbre. Konig said

*D. J. Blaikley has shown that some of the even partials are feebly present. This is no doubt due to the modifications in the shape of the tube at the two ends.

that the reverse was the case. We cannot enter further into the matter here.



The difference between an orchestral rendering of a given composition, and the playing of the same piece on the pianoforte has been compared to the difference between a painting and an etching of the same scene. The instruments of the orchestra are, in fact, the musical composer's colour palette. By the skilful blending of his "pigments" he can get an almost endless variety of tints. Not only has each instrument its own particular tone-colour, but its timbre may vary with the register in which it is used or the method of manipulation: thus, there is a marked difference of tonal colours. This, as we have just seen, is net, while a "bowed" string has a totally different quality from one that is "plucked." In pianoforte music we may have the beauties of melody and harmony, and the subtleties of modulation. Orchestral music has all these, and something more; its particular charm is that wonderful diversity of tonal colors. This, as we have just seen, is nothing more than the outward expression of an infinite variety of wave-forms.



Applying all this theory to reproduction by the gramophone, we see that a badly designed sound-box can, by the exaggeration of certain overtones and the suppression of others give rise to air-waves which are different in form from those present on the record. This change of wave-form falsifies the tone-colours, and instruments lose their characteristic qualities. The shape of the whole sound conduit, and the materials of which it is made are, of course, very important factors in the determination of tone, but here again we are up against the same question, viz: that of wave-form.

The secret of genuine gramophone tone then, is the reproduction of true wave-form. We will leave to the manufacturer the solving of the riddle: "How can true wave-form be best reproduced?"

The Significance of the Phonograph

By Adolph A. Biewend

ASKED about music in America the music lover turned cynic. The situation reminded him forcibly, he said, of something he observed while driving along the New England countryside during the gaudy days of the late war. A graveyard otherwise neglected was yet not immune from patriotic zeal, for from an archway there blazed forth a stirring poster, "Wake up! Your country needs you!" Thus, he pictured the situation as it holds forth today in regard to music in the Republic. With our wealth, with the exodus to these shores of the musically great out of a poverty-stricken Europe, the opportunity is unparalleled; America should lead the world out of its present musical chaos. Yet the course of good music lies slumbering, anaesthetic to an occasional, ineffectual cry of "Awake!" In no other country in the world is so much music being made and such bad music. Witness the deplorable spectacle of the large orchestras continually foundering on the rocks of financial difficulty, the systematic cultivation of bad taste, a misguided Babbitry driving the music to their own mercenary ends! Music for every purpose except for its own sweet sake! Why the doctors would even have it along with chewing-gum, radio and boot-legging one of the nation's greatest industries. Install the time-clock—consult efficiency experts! Where else, save in America would you find as actually happened some time ago, a restaurant owner threatening to discharge the tympani section of his orchestra for loafing during Handel's "Largo"?

That this picturesque lament has its apparent justification no student of Americana will deny. Before we indulge however in a premature shudder at the thought of music being made safe for Democracy we should remember that music is an art which, though its appeal is to the emotions, does not readily make itself understood, here at least, by the general public. Furthermore there are signs that America is waking up to the realization that music has use other than for commercial exploitation, that indeed it may be of great value as a socially educative influence, which bit of realizing is so novel that it comes as a distinct shock to the apostles of Pep, Vision and High Pressure.

The renewed and increasing interest in the phonograph ever since its recent and almost incredible metempsychosis is proof that it is of first importance in preparing the ground for a general musical culture. In a discussion entitled "Phonograph vs. Radio" conducted by an excellent music monthly such appears to be the consensus of opin-

ion even among such naive people as musicians and critics, although one or two decidedly naive contributors stoutly maintain that the radio is the only device for "educating the masses up to good music."

Heretofore as a factor in the sphere of music the phonograph, it seems to me, has appeared in the role of the anaemic step-child squawking outside the sacred portals. It first saw the light of day as a talking machine and its only apparent *raison d'être* was to make homicide justifiable. Soon it overcame its hoarseness sufficiently to enjoy popularity as a convenient form of dance music and proved to be indispensable at house parties. As to good music *per se* there was yet only a faint glimmer, except for an occasional McCormack record of which your Irish family boasted, a Caruso record which upset your Italian household and a record which was purported to be a Tannhauser Overture or Lohengrin Prelude patriotically endured by your German family. From their Himalayan aloofness the musical intelligentsia sniffed contemptuously and said unkind things about phonograph music, which, as sometimes happens when people know what they are talking about, were absolutely true. Recorded music was but a makeshift to be discarded as soon as something new and better appeared on the horizon. Along came radio in the noisy aftermath of the war and it was freely predicted that the phonograph was headed for limbo, that the radio would administer the coup-de-grace. Somehow this event has failed to come off. The apparent corpse almost over night became endowed with a new and surprising vitality. That phonograph music now has risen to a position where it must be taken seriously must be obvious to all except those whom an unkind nature has equipped with tin ears.

Although I expect to be quartered and boiled for the observation, I nevertheless can see no comparison between this latter-day phonograph music and the radio. Musically the radio is not yet house broken. In furthering the cause of a sound music appreciation it is at best a dubious experiment. But its champions say it will educate the masses, make them gradually receptive to better music!

For a bit of this educating let us sit through an evening with the radio. While the dials are being turned, you sit quietly by for two minutes, the time limit for radio fans to remain absolutely quiet at one stretch. The first number you are being told will be a piano solo by little Martha Swoosey. Little Martha then has at Mac-

Dowell's "Wild Rose"—the fourth uprooting for the day. Next the "Liebestraum" is to be played on a trick saw by Siegfried Schimpf. While your senses are held in thrall by this triumph of matter over mind, there is a sudden interruption, and a lusty female voice is wafted over from some neighboring broadcast. You are momentarily grateful to the lady for cutting short the saw virtuoso, but you immediately suspect that as a contralto, she resembles Schumann-Heink in everything, but voice.

More manipulation of the dials. From somewhere it is announced that a young pianist-composer will play his own composition, a highly original work. First he will play "My Bonnie" as it is written, then as various of the Masters would have written it. The pianist-composer plays "My Bonnie," straight, as they say. Now as Rachmaninoff would have written it. Whereupon the young man proceeds to play the C sharp minor prelude, note for note, up to the point where he, as well as his invisible audience, is convinced that technically the piece is too much for him. Now, according to the announcement, "My Bonnie" as Beethoven would have written it. What actually follows is the Moonlight sonata as the immortal Ludwig surely did not write it. Then follows in turn "My Bonnie" as Chopin's Military Polonaise and as Mendelssohn's "Wedding March," the latter piece accompanied by the announcer with concomitant wise-crackery about the martial status, only to be interrupted in the middle of what appears to be a brawl. And as you begin to wonder how it is possible to broadcast one of those glorious free for all affairs in which everyone takes a sock at the nearest policeman, the din subsides and you learn that it is only some up and coming Chamber of Commerce fettering the visiting firemen.

Still further manipulation of the dials and you get back to the original concert in time to hear that that delightful programme was made possible through the courtesy of Mr. Broomberg of Broomberg's Superior Gazooks. Therein lies the radio limitation. Mr. Broomberg is primarily interested, not in music, if he is at all, but in getting across the message of the Superior Gazooks and being a shrewd business man he knows that he can fetch a greater audience by serving up the customary musical legerdemain than he could by having the Philadelphia Orchestra play a Strauss tone poem. How appreciative a radio audience can become when good music is on the bill of fare was shown in no uncertain way by an irate connoisseur, who wrote to a Boston newspaper that it was a shame to broadcast Brahms' "Requiem," which could be heard any day in the week, on Sunday and thereby interfere with the estimable Dr. Cadman's Radio Schule!

Where artistic endeavor is thus successfully strangled by the octopus of rank commercialism in the case of radio, the exact reverse is true of recorded music. When three or four recordings of the same symphonic work appear almost sim-

ultaneously on the market, competitive business demands that the recordings have artistic merit; for a record poorly done, unless it is immediately withdrawn remains as a constant, not eye, but ear-sore, and not only is an aesthetic, but may also prove to be to the manufacturer, an expensive blunder.

Of late the geniuses of the Cinema Palace too have been touched by the divine afflatus. The public should be served bigger and better music—thus working on the assumption that people go to the movies because of the music rather than in spite of it. What fools the master minds is the melancholy fact that a movie fan will cheer vociferously the attendant on "Till Eulenspiegel" by the third assistant musical director, when with no yoke of oxen could you drag the same fan into a Symphony Hall to hear the same work performed in a perhaps different manner somewhat.

Likewise from another quarter the dear public is being assailed, namely by the educative forces. Although commendable and undoubtedly sincere of purpose, this learned bombardment aimed squarely at the public misses its mark with surprising regularity. The simple truth is that the average citizen not being technically equipped to cope with Promethean chords or to take up the cudgels for atonality is most often anaesthetic to the whole business. To civilize him musically speaking is no easy or gratifying task. Let him suspect that you are trying to educate him even though in the seductive "listen my children and you shall hear" way of lady music enthusiasts, and he will immediately become indignant and take refuge behind the skirts of old Lady Jazz. He knows what he likes. He knows nothing about music, yet feels competent at all times to deliver himself of the most profound criticisms. The appeal to his intellect, or his eye, is therefore clearly wrong. He "hears" music in the first instance, and if he re-acts at all, it is sub-consciously. Arouse at the same time his curiosity and have him started finally on the perilous road to a better musical understanding.

For this pioneer work nothing is more admirably suited than the phonograph. It is didactic; without making him aware of it, there is no forceful jamming of a musical education down his throat. Then too, it interests him far more to listen to a mechanical device which he can have in his home than to endure the agony of sitting in a concert hall. Music made by a beautiful piece of furniture which is not merely furniture is in keeping with a national psychology of self-deception e.g. a doll which is not a doll, but a cover for the telephone; a Chinese Pagoda which is not a Chinese Pagoda, but a filling station; Prohibition which is anything but Prohibition.

Let those who recoil with horror before things mechanistic take heart. It took a revolution to do it, but the phonograph has now spanned the gulf between art and artifice. Of course the performance will never give quite the aesthetic pleasure of hearing the actual orchestra in the concert

hall, yet life is short, and it is better by far to have a "Tristan and Isolde" on discs at one's beck and call, than to have to wait, as we in Boston do, five or six years before an itinerant opera company, begrudgingly, almost, concedes the immortal Richard a place on its repertoire. As to lighter music, recent recordings such as those of the "Poet and Peasant" Overture, the "Nut Cracker" and "Peer Gynt" suites will do more toward the development of music appreciation than any number of lectures, music festivals and platitudinous treatises.

The enthusiast of recorded music—and his kind is ever on the increase—knows that only by creating a public demand for better music, the complete recording of all the great masterpieces will be brought about. He is not apprehensive however that a million phonographs will soon daily be grinding out nothing but symphonic music, for after all under the most favorable and civilized conditions it has always been but a small minority that has seriously pursued the muse. The average rarely got beyond Offenbach, Delibes and Puccini. Yet to bring even this about will mean the continued progress and improvement of the phonograph and the still greater exploitation of its artistic potentialities. What has already been accomplished is astounding, yet, to use an appropriate metaphor, the surface has only been scratched.

British Chatter

By H. T. BARNETT, M. I. E. E.

LONDON, June 1, 1927

Care of Records

A PART from being careful that one's reproducing conditions should tend to burnish the records and not wear them (and I have shown how this may be ensured) if one's records are to last forever, continuing to improve, there are quite a number of other points to which one's attention may quite profitably be directed.

Handling. Always catch hold of a record only by its marginal edge, with the tips of the fingers. There is not the slightest need ever to touch any portion of its grooved surface. The acid grease that continually exudes from every portion of one's skin is readily absorbed by the record compositions of today (it will cause no trouble when we get glass records) and speedily causes a roughening that may both be seen and heard.

Cleaning. Before the record is played it should be placed flat on a table and rubbed hard, sweeping particularly into the very bottoms of all the grooves, with a cotton velvet duster or boot polishing pad. This is very important in the case of new records and of those that have only been

played a few times, because new records are generally full of sharp dust from the factory and in the first few playings the needle fetches up a lot of the sharp slag wool that is added to record composition to bind it together.

Flattening. Many records when bought are found to be warped, the soundbox is seen to rise and fall as the record turns. If this is not corrected it may not only cause variations in the tone volume as the record rotates, but is also likely to lead to the record wearing into ruts at the beginnings of the dale portions of the curvature. Warped records should be placed on a flat table in a comfortably warm room and with a dozen or two of flat records on top of them (all in their bags) for a few days.

Dirty turntables. The turntable *must* be kept clean or the records will pick up dirt from it. For 3/- we can buy in England what is called a "non-skid cover" for the turntable, it is a circular sheet of rubber, roughened on both sides. I use it for two reasons, in the first place because it is easily cleaned by taking it off the turntable and giving it a good shaking, and in the second place, because it gets a good grip on the record which, when this is used, will never slip and cause a dropping of pitch when the needle comes to the vigorous high G of a mezzo-soprano or some other such deeply engraved wave-form.

Storing. In the first place if they are not to warp (bend) the records must be either quite vertical or quite flat when in their resting places. They must be kept away from dust and (even their edges) away from circulation of air; at some seasons of the year the air in any civilized country will be damp and if it can circulate over the edges of the paper or wood record bags or containers or separators then the porous material will pick up moisture from the air and transfer it to the shellac, in the record composition, with which it combines easily causing expansion and terrible surface roughening. Do not keep your records in bags or albums unless these be shut up closely in dry drawers, cupboards or cabinets.

Starting to play. Always put your needle first on to the blank edge of the record and then push the sound box gently inward with one finger, flexed, until the needle touches the groove.

Centration. Quite a large proportion of the records turned out today are pressed from dies most carelessly mounted upon the pressers so as to be definitely out of centre. Some makes are worse than others in this respect, but in all makes the trouble occurs occasionally. The fault was bad enough in the days of acoustic recording but with electrical recordings, owing to the vigour of the wave form, the slightest error in this respect causes a most annoying catawauling in the tone. When the total weight on the needle is great, as is the case with many modern machines, the noise of the wavering pitch is aggravated by an intermittent grinding sound as the needle is thrown from one side of the groove to the other.

When new records come in, before ever one plays them through, the first thing one ought to

do is to test them for correct centering, setting right all those showing the least incorrectitude.

Very few motor spindles are radically small and the spindle hole in all records is excellently standardized. There will usually be a bare clearance between the record and the spindle. Should your spindle be appreciably small for an average record center hole its diameter should be increased the necessary amount by lapping it with a few turns of seccotined writing paper.

The preliminary "setting right" I have referred to is easiest effected in the following way:—Put the record on the rotary table and press it against the spindle by applying pressure at the bottom edge and at the same time pressing the record firmly on the table to make sure it shall not shift. Now start the motor, place the needle in the groove and as the record revolves watch the soundbox carefully to see if it wobbles right and left with each revolution of the record. If the record runs dead true then with a used needle put a few visible scratches onto the label directed from its bottom towards the center hole so as to show that the record should be pushed in that direction every time it is put on the spindle for playing. If the record proves to be a little out of truth when pushed on the spindle from its bottom, try the effect of taking up the clearance by pushing it from the top; if still wrong then try pushing it from the right or from the left. As a rule the record will not be more out of centre than the small normal clearance between the spindle and the record so that by putting a few scratches on the label showing in which direction the record should be pushed against the spindle when you are going to play it you may always be sure of getting a reproduction that will not vary in pitch or be marred by grinding noises.

In bad cases in order to get moderately true centering, after ascertaining in which direction the fault lies (by pushing the record in different ways, perhaps after enlarging the centre hole very slightly with a taper file) it may be necessary to scrape away the record material from one side of the hole and this must be done very sparingly or else the centration of the record on the other side of the disc may be rendered difficult or even impossible.

Proportional Recordings

Following the many misapprehensions that have arisen from muddle-headed consideration of scientific facts concerning "fundamentals" a great deal of nonsense is now being circulated in reference to proportionality of recording.

A necessary preliminary to any realization of what is practicable (apart from what one finds actually to have been effected) is an awakening to the physical limitations with which the recording engineer is beset. The first of these is that the action of the sinuous groove upon the needle is really cam action; if the curves of the cam are too sudden then there will be too much friction on the needle, the record will cut rapidly and it may even pull up the motor when being played; the second is that with 100 turns to the inch the greatest depth of wave form that may be pro-

duced cannot exceed 1-200th of an inch without danger of deforming the walls of the groove.

Very few people realize that to obtain equal tone volume—equal loudness—from notes of similar instrumental character but of different pitch (all well within the limits of bearing of course) then the recorded wave shape must remain the same in all cases; as the pitch rises and the waves shorten they must become less deep as they become less lengthy, and as the pitch falls and the wave form lengthens then the depth must proportionately increase. For example, if a soprano sings a high G and the recording permits her a wave depth of .001 inch, and then if a tenor comes along with a top G and the recording engineer wishes this voice to equal that of the soprano in auditory penetration and in fact that the note is an octave lower and the waves consequently double the length of those in the soprano G he must permit the tenor note a wave depth of .002 inch—an amplitude of oscillation of one five hundredth of an inch.

If to produce a certain note the soundbox diaphragm moves one hundredth of an inch a hundred times in a second then to produce a note an octave lower in pitch of equal loudness it must move one fiftieth of an inch fifty times a second.

Now let us look at some records with a magnifying glass to see actually what happens in practice. Take first a few showing the vigorous finale vocal top G. I could name many in which the wave form is fully the maximum permissible depth for 100 grooves to the inch and quite half a dozen in which the limit of safety has been exceeded with the result that the walls of the groove have been damaged to the extent that "blast" results. The tone volume of such a note is splendid, easily the biggest thing we get in recordings and generally capable of being well heard in even every part of a large hall. Now look at the top G in some tenor records, except in the case of nasal voices full of overtones much higher than the fundamental, even if the wave amplitude be pushed to the very margin of safety the note will not have more (cannot have more) than one half the noise force of the equally deeply engraved soprano top G. Now look at some baritone records, the only ones that have a vigorous tone are those of essentially "brilliant" voices full of overtones that produce wave forms of frequencies that reach right up into the soprano compass. Now look at some basso profundo records that you know, on the lowest notes the fundamental would work out to an inch or more of record groove to each wave, with a permissible depth of only 1-200th of an inch, of course it would be impossible to see such a wave contour at all, nor could it have the least practical value for the production of tone through any means whatever. What you will see will be the wave forms of splendid groups of overtones and many of these are quite short as compared with the lengths of the fundamental, particularly in the case of "good recording voices."

As with voices, so it is with instruments, a big "woody" 'cello even though it break down the

record groove (as often happens) cannot produce a concert record; on the other hand even the bottom notes are played on W. H. Squire's instrument and not at all heavily recorded ring out clear and true even in the largest room. The French horn is a terrible culprit for breaking groove walls, but its notes have no carrying power compared with even feeble recordings of low notes on the wood wind. Now we can understand how difficult is the work of the director of recording and of the recording engineer. Fortunately electrical recording helps them enormously, the microphone will not respond to big burley noises so easily as the acoustic recording apparatus used to do; it is only the clear sound that it is capable of picking up and so the walls of the groove are not endangered even when magnificent recording of grand organ 32 ft. tone is in progress. In addition to the reluctance of the microphone to respond to fundamentals of low pitch the electrical staff who supervise the value amplification apparatus also have means for tuning out dangerous waves.

It is a fact that bass musical tone *as one hears it* from a piano, from an organ or in a deep bass voice can be recorded and reproduced in the recorded proportionality by any good modern gramophone, but in view of what our microscope has taught us when we examined the recorded waves it seems to me to be highly probable that bass musical tone need not even contain the fundamental in order to give the mental impression of the fundamental and that the human ear may be incapable of recognizing very deep fundamentals.

I wish to put it on record that when "playing" an oscillation record (fundamental only) in which the amplitude of oscillation throughout was only .01 mm. when the very low notes were reached and one could hear nothing yet one could both *see* and *feel* the gramophone horn vibrating at decreasing rates. And the total length of the acoustic system of the machine was only three feet.

I believe all readers who have modern gramophones and records will agree with me that the proportionality of modern long compass and ensemble records is remarkably good, but obviously when instruments are recorded singly, and possibly each to nearly the limit of safety, then it is unreasonable to expect that the tone volume from the double bass (perhaps a "woolly" one) can be made to equal that from the clarinet in carrying power. To make such a thing possible the grooves would have to be about twenty to the inch instead of a hundred.

Dance Records

America still remains incomparable for Jazz. In addition to the glorious bass tone of Isham Jones and the sweet full tone of Vincent Lopez (Brunswick) we now are able to obtain Sam Lanins' "Okeh" productions, pressed in England by Parlophone. "Pep" is a silly word to apply to them, they are *cayenne*.

Cored Records

In Switzerland and in London some well made

records of this class are being manufactured with cores of paper and of something that looks and cuts like crude "Pegamoid." They are both of first class surface.

Radio

Quite a lot of loud speaker soundboxes for applying to gramophones are sold here. They are usually made in three sizes. In buying one of these for use on one's machine it is important to remember that these gadgets follow the law applying to ordinary soundboxes that the shorter the acoustic system the larger should be the diameter of the diaphragm, and *vice versa*. For my "Peridulce," with its acoustic system three feet in length I use the largest size "Amplion" (65 mm. diaphragm) with perfect results. The smaller sizes should be used for proportionately longer acoustic systems.

Marek Weber

Probably no recorder of light orchestral music is so genuinely beloved by all as this conductor. His superb acoustically recorded numbers are familiar to all Parlophone clients. Now we have his first electrical recording on a 10 inch disc. Tales from the Vienna Woods (H.M.V.). I hope there will be many more of them to follow, on 12 inch discs preferably, and that they will also be on the Victor list in America.

HANDS AND EARS ACROSS THE SEA!

Phonograph Activities

Of recent months we have had the pleasure of announcing a new phonograph society in each issue of this magazine. This month two new cities are to be added to the list of communities boasting societies, one with an organization already established and the other with one in preparation. The former city is Lawrence, Massachusetts, where the first meeting of a Music Lovers' Phonograph Society was held several weeks ago in the recital hall of the Kneupfer and Dimmock Company. Mrs. G. Kenneth Bancroft was the Temporary Chairman. The aims and progress of the Phonograph Society Movement were discussed and a musical program played, made up largely of the works of Beethoven. Monthly meetings are planned.

From San Diego, home of a number of noted enthusiasts and owners of large record libraries, comes word of a society being established. The Thearle Music Company, 640 Broadway, is assisting in the formation of the new organization and readers living in the vicinity who are anxious to become members should send their names to that address in order to receive early notification of meeting dates.

Needless to say, we extend our heartiest welcome to the Lawrence and San Diego societies and wish them rapid progress. What newcomers will next month bring?

VICTOR HERBERT

1859—1924

By NATHANIEL SHILKRET

Manager and Musical Director of the U. S. F. Department of the Victor Talking Machine Co.

As announced last month, Mr. Shilkret kindly consented to our request that he write on Victor Herbert for the Patriotic Number of this magazine. In the following study of Herbert as a man and musician, Mr. Shilkret writes as a friend of the late composer, whose acquaintanceship with both Herbert's personality and works enables him to give a new understanding of both to those unaware or unappreciative of Herbert's true significance in the field of American music.

We ourselves have found the article illuminating in its insight into the qualities of Herbert's genius and we trust that our readers will find it equally enjoyable and valuable. It is a pleasure to co-operate in paying tribute to a composer whose works and individuality established him as one of the outstanding figures in the music and musical life of this country.

A COMPOSER rich in heritage of folk lore and a vast imaginative power can wield his art to great proportions.

Hearing Victor Herbert's compositions one cannot help but feel the influence of his grandfather, Samuel Lover, novelist, playwright and composer of Irish songs.

Let us go further in examining Herbert's background, the most important being the home of Samuel Lover, the meeting place of celebrated artists—readings, music, Irish folk lore, which his grandfather knew so well. Then Germany, when he studied with the famous 'cellist Professor Bernhardt Corsman. For four years he played engagements with all the famous orchestras in Germany, Italy, and France, finally landing in Vienna as solo 'cellist in the famous Strauss orchestra. It was in these years that he played with, and heard them play, the greatest—among them Liszt, Rubinstein, Brahms and Max Seifritz, friend of Wagner. It was a remarkable period in music, and Victor Herbert with his fine and sensitive nature absorbed it with the capacity of a genius.

In 1886 Herbert came to New York to join the Metropolitan Opera House orchestra as solo 'cellist and assistant conductor under Anton Seidl. He was then 27 years' old.

Before telling of his American career, let me interrupt by saying that he was a pianist besides being a 'cellist. Like most composers who are anxious to gain an intimate knowledge of the various instruments, he had in his time studied many instruments. Two stories bring out his knowledge of the trombone and piccolo. No less an authority than Herr Seifritz claims that Herbert studied trombone just to be able to play in



VICTOR HERBERT

the orchestra when Wagner arranged a performance of *The Flying Dutchman*. Another story states that his initiation into the musical world started with the small but conspicuously sounding piccolo, while he was still a school boy. His mother, then impressed with the beautiful playing of Piatti, the famous 'cellist, insisted that if young Herbert must be a musician, that he study the violincello. After one concert as a solo piccolo player, when little Herbert became nervous and his lips refused to be controlled, he was convinced that his mother was right.

Let us resume Herbert's American career. In almost rapid succession came Theodore Thomas's orchestra as assistant conductor and solo 'cellist. During these years in the American orchestras, Herbert's imagination had produced some worthwhile compositions. His concerto and suite for violincello were written while with Seidl, and his

second concerto in E Minor was dedicated to the Philharmonic Society.

To show what remarkable experience this great musician had, we find that from 1894 to 1898 he was bandmaster of the 22nd Regiment of the National Guard of the State of New York. In the Spring of 1894, when Herbert was 35 years old, came the turning point of his life. He was induced to write a light opera. This was soon ready under the title of "*Prince Ananias*" and was the beginning of the operas of America's light opera composer.

During his conductorship of the Pittsburgh Symphony Orchestra which lasted for two years—1903 and 1904—he wrote compositions of symphonic form, naturally being influenced by the fact that an immediate performance under his own directorship was certain. After the 1904 season, Herbert decided to devote more of his time to composition. In some future issue, I will, if I am permitted, go into detail about his numerous operas, symphonic works, operettas and other compositions. What I want to write about now is Herbert, the man, the musician and the love of those who had the opportunity to meet him.

He was a meticulous worker. His scores (as a rule two of each composition) were given to the publisher carefully written and corrected by himself. This required a rare musician and a perfect orchestrator, but above all a regard for the comfort of others. His publishers point with pride to Herbert's scores, which made it so easy for them, in comparison with the careless work of others. He not only produced a clearly written score of an opera, but another complete score for their file.

Another side of Victor Herbert's, which brings out his generous character, is the chances he took in fostering young talent. Many stars of light opera today owe their start to him. His quick and sensitive ear needed very little time to know the genuine voice or player from the mediocre. Many conductors started their career after Herbert had wisely picked them for his new productions.

He was an idealist and hoped for a place to write where surroundings would be ideal. He purchased a place at Lake Placid and called it Camp Joyland—a fitting name for Herbert's abode, he who gave America more joy than any other composer. His favorite room was his own, with its splendid expressions from many prominent people,—souvenirs, loving cups, rare letters. Later on, neighbors began amusing themselves by playing ukuleles, violins and other instruments, and it took lots of persuasion to stop them. Always kind and considerate he generally offered to buy their instruments so that he could work without being disturbed.

Herbert was fond of story telling, and always had plenty on hand. During rehearsals he was ready to poke fun at any unfortunate player or singer. I was fortunate enough to play under his baton. He was a great leader of men, and had the knack of saying almost anything he

wanted to his orchestra men without offending them. This was because he loved them and they all knew it. He made friends without trying, and no wonder. His heart and purse was always open to friends. Musicians admire a genius, and they knew that Herbert was one.

As I mentioned before, I will take some later time to write about his longer works. Let me briefly tell of his wonderful gems—compositions that have no equal in their style. They are genuine masterpieces of light orchestra works. Take *Badinage*. Why do conductors love to perform it? Why do musicians play it with as much fervor now as they did five or ten years ago? What is the answer? Herbert put his heart and soul in it as he did in everything else. I can mention without reference the light and captivating *Air de Ballet*, the robust *Pan-Americana*, the sparkling *Al Fresco*.

During my many years of conducting, I cannot remember playing one of Victor Herbert's works without the orchestra men or myself being thrilled with playing it. It is this remarkable quality in the music that makes it distinctive and marks it as the work of a genius, who wrote as he lived and felt.

Sincerity is the most important thing after talent. Herbert had an abundance of both. Listen to his impetuous rhythms and his phrases of passion,—he was always the hero in his musical themes, always alive and interesting, but seldom the same man. Never dull! Yes, we all recognize Herbert when played, but the contents when examined carefully show the same warmth, genuine musicianship, great love, in various moods and in different patterns. Victor Herbert, the world's great melody writer, loved all mankind.

John Philip Sousa

By John Weston Bell

[In preparing the "Patriotic Number" of this magazine, we recalled, when Sousa and his records were under discussion, that one of our subscribers and friends, Mr. John Weston Bell of Carbondale, Pennsylvania, was a member of his band, flute and piccolo soloist for the last four years. In accordance with our desire to obtain as strong a personal touch to the magazine and its articles, we took the liberty of writing to Mr. Bell in the hopes that he might care to favor us with a few words on Sousa from the standpoint of one of his own men.

Mr. Bell very courteously consented to do so and we are sure that all our readers will join us in appreciation of this little token of the esteem and affection in which the "March King" is universally held. Together with the mention of Sousa and his compositions in the "Glance at Recorded American Music" elsewhere in this issue, it enables us to pay a due tribute to Sousa both as Musician and American.]



LEUTENANT COMMANDER JOHN PHILIP SOUSA deserves a place in the "Patriotic Number" of the PHONOGRAPH MONTHLY REVIEW for many reasons. To begin with, he was born in Washington, D. C., not far from the Nation's Capitol and very near the Marine Barracks and Navy Yard. For twelve years (1880-1892) he conducted the U. S. Marine Band known as "The President's Own" and brought it to the highest state of perfection.

The death of Patrick Sarsfield Gilmore, conductor of the famous Gilmore Band, gave Sousa the opportunity of embarking on a career at the head of his own Concert Band.

His individual style of conducting and program-making combined with the inimitable presentation of his own Marches brought him the instantaneous success which he enjoys to this day. He soon became known throughout the world as "The March King." When the *Washington Post* (6/8 March) first appeared it was played extensively for the dance popular at that time, the Two-Step. In Germany the March met with such success that the dance itself became known as "The Washington Post."

During the Spanish American War he served in the Sixth Army Corps of the U. S. Army.

At the beginning of the World War a correspondent in Europe wrote to the *London Times*, "Oh, for a Sousa to stir up the sluggish blood of our recruits! Someone to write military music to enthuse and awaken a thousand willing hearts who need the fire and enthusiasm of martial music to inspire! What could not Sousa do under such circumstances? The 'March King' would be a God-send!"

Although "The Stars and Stripes Forever" when played by Sousa and his band never fails to thrill an audience, music critics differ when asked to select the finest of Sousa's many marches.

Upon the entrance of the United States in the World War, Mr. Sousa offered his services to the Navy and was placed in charge of over a thousand and young men in the Bands of the Great Lakes Naval Training Station in Illinois.

During the War he composed "The Naval Reserve," "Solid Men to the Front," "The Chantey-

man," "Anchor and Star," "Liberty Soon," "Field Artillery," "The Volunteers," "Saber and Spurs," "We Are Coming," "Blue Ridge" and other marches. On his many tours to the principal cities he was a very large factor in securing subscriptions for the different Liberty Loans. Lieutenant-Commander Sousa is the only man to receive a commission serving in the musical branch of the Navy. He has served in the three main branches of the military service, Army, Navy and Marine Corps. A distinction to which few men can lay claim.

The Sousa Band is composed almost entirely of young Americans, there being but three men of foreign birth in the Band during the last tour.

On the annual tours with the Band Mr. Sousa is feted in almost every city by the different patriotic, civic and fraternal organizations in a manner befitting his position as one of America's foremost citizens.

PRELIMINARY SOUND BOX SURVEY

THE subject of sound boxes is one of the greatest interest and significance to all phonograph owners for it is obvious that the reproducer is the very soul of any instrument. It will be remembered that long since we announced the receipt of various boxes for test at the Studio and currently reported the arrival of new ones and the progress of our experiments. It has been necessary to postpone several times our article on these boxes and even now we must give due warning of the fact that this little article is by no means conclusive; it is merely the first of a series of several articles which are being planned to cover the extensive and bewildering field of instruments and their accessories.

Anyone who has ever experimented with different boxes and instruments will understand the various problems that confront us. Sound boxes have as individual personalities and qualities as human beings and when one gets through trying several different makes on several different instruments with a variety of different records, he is very apt to know considerably less than he did in the beginning! In addition to these difficulties is the fact that we have not heard all the boxes on the American market today, and also that several new models or improved models have been announced for early issue, in fact, are sent in to us constantly. So instead of attempting to make any formal report on our findings, we shall merely sketch, in non-technical style a little of our experiences with various types of boxes and give an idea of the opinions we have of them. What changes may be made by the new reproducer that may be in our mail tomorrow will have to be noted later. We recommend most earnestly that every phonograph enthusiast before choosing

a sound box for purchase decide most clearly exactly what qualities he wishes to find in it. It goes without saying that practically all the boxes on the market today are good, but each has special qualities and merits of its own, and each should be chosen for duty in the field in which it is best and meet the demands for which it is expressly made.

Of the various boxes with mica diaphragms tested at the Studio, but two need to be mentioned in detail here. The Moore double-diaphragm box is still in the experimental stage and has not yet been put on the market; the old Brunswick, Columbia, and Victor No. 2 and exhibition boxes are well known to every phonograph owner, many of whom still cherish them for tonal qualities that in some respects have never been surpassed. The two to be treated here are the Victor No. 4 and the Orchorsol patent adjustable sound boxes.

The No. 4 was first issued in England where it won and continues to win high praise; it has been available in this country since last January. The Victor Company has made it a part of the equipment of their portable and table models and also sells it separately (\$5.00 in a nickel finish, \$6.00 gold plated), recommending it particularly for use on their old type (pre-orthophonic) instruments. We have used several No. 4's at the Studio in a variety of fittings and have come to the conclusion that for all-round general use it cannot be surpassed or even equalled by any mica box we have yet heard. Several things should be pointed out, however. First, it is undeniably best on Victor machines—it is not adapted for either the old or the Viva Tonal Columbias; a special back or adaptor has to be made for it and even when this is done the results obtained are not satisfactory. Second, it is very effective when adapted by those of an experimental turn of mind for use on the modern Victor Orthophonic. This can be done by replacing the rubber fitting of the No. 4 with that of the regular Orthophonic box, in order to enable it to fit on the Orthophonic tone arm which is of a larger size than that of the old style instrument for which the No. 4 is expressly fitted. For those who find aluminum boxes of too much brilliance and volume for their tastes, the No. 4 is the logical choice. There can be no denying the fact that it does not get everything out of the record the metallic diaphragm boxes can get, but on the other hand, it gets as much as most people want; certainly one is not appreciably conscious of anything missing in either acoustic or electrical records, both of which it handles equally well. It is of the freely pivoted stylus bar mounting type, and once tuned correctly requires no further attention but ordinary care. It seems equally capable on all types of recordings, but perhaps is best on piano and choral records. Indeed with a modern electrical choral recording like those of the Russian Choir we have found the No. 4 to give a reproduction that no other combination could equal. (A cut of the No. 4 was not available for this issue; we hope to publish one at some later date.)

The Orchorsol patent adjustable sound box (sent to the Studio by the courtesy of the Orchorsol Gramophone Company, 149 South Lambeth Road, London, S.W.8, England) presents an entirely different problem. It is much smaller in diaphragm diameter than the No. 4 and possesses a device by which it may be "tuned" both to records and to instruments. It is of the tensioned stylus bar type, may be obtained in a variety of fittings, and retails for 50 shillings, post free. The adjustability (if we may use the term) is not only ingenious, but very effective. The box proper is separated from the tone arm fitting by a section of rubber tube, the tension of which may be varied by adjusting three thumb screws. In our experiments with the box (mentioned briefly in the General Review for February 1927) we found that under perfect conditions, i.e., when correctly tuned to both record and instrument, the Orchorsol gave perfect reproduction, characterized especially by a remarkable flexibility. But despite the claims of the maker, the process of tuning and adjusting is rather more complicated than would seem at first glance, as in switching from band records to orchestral, or from piano to vocal, a change in adjustment must also be made to obtain satisfactory reproduction. It is evident that even when one has discovered exactly what changes should be made, the process is necessarily somewhat complicated. The Orchorsol is a most fascinating box for anyone of an experimental turn of mind.

Going on to the boxes with aluminum diaphragms, we have first the regular Brunswick Prismatone, Columbia Viva Tonal (new and old), and the Victor Orthophonic boxes. Besides these are the Symphonic, the Jewell, and the Orotone. (We should not forget to mention the Jewell Nom-y-ka box—with a composition diaphragm—it possesses the virtues of a mica box with somewhat increased brilliance; it is particularly suited for piano records.) The Sonora and a number of other boxes have not yet reached us for trial. In addition, there are several new models announced for next fall, one of which comes from the Jewell Phonoparts Company.

This last named company's Concert reproducer can be obtained in a variety of fittings to fit any of the old style instruments (Victor, Columbia, Aeolian, etc.) It is brilliant and quite flexible in the reproduction it obtains. The Jewell Company (whose address is 500 North Dearborn St., Chicago, Ill.) also manufactures a variety of excellent accessories, among them brass and die cast tone arms, attachments for playing Edison records on new and old style Victrolas, and for playing needle cut records on Edison machines (the attachments can be had with either the Nom-y-ka or the Concert reproducer), etc. Some of these accessories are being sent to us for test, and we shall probably be able to report on them in the near future. We are looking forward to the new model of the Concert reproducer, to be issued shortly, as it promises to be a box of unusual worth.

(Continued on Page 434)

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Correspondence Column

The Editor does not accept any responsibility for opinions expressed by correspondents. No notice will be taken of unsigned letters, but only initials or a pseudonym will be printed if the writer so desires. Contributions of general interest to our readers are welcomed. They should be brief and written on one side of the paper only. Address all letters, to CORRESPONDENCE COLUMN, Editorial Department, THE PHONOGRAPH MONTHLY REVIEW, 64 Hyde Park Avenue, Boston, Mass.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Reading some of the reviews published in your magazine, I became very much interested in the foreign releases of the various recording companies and have followed their monthly issues very closely. I quite agree with your reviewer in his praise of some of the "novelty" records of several months ago, but of recent months the standard seems to have dropped terrifically. Take the Victor Mexican list, for example, some time ago every month releases were sure to contain four or five unusually interesting or excellent recordings. Lately, it has been a good month when there is one record that is even worth re-hearing!

It would seem as though the best records were put out early in the season and were expected to carry the succeeding poor ones on their reputation. The Companies *can* put our splendid things in the foreign catalogue, as they have all proved in the past, but they should be severely criticized when they allow the general average to fall as low as it has done recently.

Mention should also be made of the necessity of obtaining more adequate artists for these foreign records—especially where the Scandinavian ones are concerned. There the various nationalities are represented by "artists" who probably would not be given a thought at home! Araldo Lindi for Columbia is a pleasing exception to this error.

I have also felt some disappointment in the recent issues of the International Orchestra, one of which is almost the same as the other. Mr. Shikret has always been a master in the art of securing variety and interest in the past. Is he falling into the danger of repeating himself?

Sacramento, Calif.

C. B.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Mingled with our gratitude to the recording companies who are issuing so many fine works today is a bit of resentment over the method in which the actual releasing is done. Representing, I believe, the average phonograph enthusiast with a reasonable sum set aside for records each month, I am sure that I must express the feeling of many record buyers when I protest against the wholesale issue of large-size works in one month. One month there are scores of fine things begging to be bought; the next there is practically nothing.

The Columbia Company has always tried my temper sorely in this respect from the very beginning of their splendid Masterworks Series. Every so often they would release several fine sets and either leave me broke for the month or disgruntled at the thought of things being out I was unable to buy.

Of course, it isn't fair for us enthusiasts to cry for major works to be recorded and then lament over the cost when they do come out. The very expensive set of Beethoven's Violin Concerto played by Kreisler (\$15.00) is worth every cent that must be paid for it. I "dug down" cheerfully for it. But what a pity that the Schubert and three other major works should be issued in the same lot. I couldn't get them and the Concerto too and so I must wait until next month, with the possibility of having my attention distracted elsewhere. A similar story can be related about the Columbia Beethoven recordings.

May I suggest that instead of issuing a batch of important sets every three months or so, they be distributed so that every month will see at least one or two announced for release. I am confident that not only would the sale be better, but the enthusiasm of buyers would be kept much fresher, their pocket-books more alert and generous, while the works themselves could be far more effectively advertised.

Would jazz records sell as well as they do, if a hundred

or so were issued one month and no more until three months later? Think it over, Mr. Manufacturer!

Brooklyn, N. Y.

AN AVERAGE ENTHUSIAST.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In Mr. Appel's article in the April number on Beethoven's quartets he gave a list of the available recordings and indicated that there was none of Opus 127. I happen to have this quartet done by the Virtuoso Quartet on H.M.V., records D1183-7. This is an electrical recording and is, I think, the best set of chamber music records, barring the Schubert Trio (B flat, Opus 99), that I have yet heard. It seems to me although I am not a very good judge of such things that the Virtuoso sounds infinitely better than the Lener.

Also Mr. Britzius in his letter in the same issue overlooks an electric recording of the A minor quartet, Opus 132, played by the Amar quartet on Polydor. I don't know the numbers of these records, but they were highly recommended in a recent issue of the *Gramophone*.

Chicago, Ill.

HARRY J. LOWENBACH.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Some compositions that might be suitable for the first recording are the obscurer Beethoven Overtures. The "Weihe des Hauses," the "Namensfeier" and the "Fidelio" are rarely heard today and would have especial appeal at this time.

It is strange the recording companies have recorded so little Schubert. Out of his innumerable compositions only one overture, one symphony, and three of his compositions in the chamber music form are recorded. Why not add his "Enchanted Harp" and "Fierabras" overtures to the contest. Let us hope the manufacturers respond to his Centennial as they have to Beethoven's and the November of 1928 finds us with the "Tragic" and "Gasteineo" symphonies and all of his chamber music recorded.

Is there a biography of Schubert available of the same excellence as Bekker's "Beethoven," that gives a detailed analyses of all his instrumental music?

Has anyone ever attempted the completion of Schubert's Sixth or Beethoven's Tenth Symphonies?

Have Beethoven's "Battle Symphony" or the one discovered at Jera in 1910, or the "Men of Prometheus" ballet ever been recorded?

The Columbia Phonograph Co., a few years ago, was offering to make records and matrices for about \$750 a thousand without the artists. We phonograph enthusiasts might be able to record some works for less than the usual price.

Are there dealers that care enough about the customers that buy the best music to engage people with a knowledge of catalogues, composers and musical history? It seems impossible to one accustomed to western phonograph dealers.

Delver, Col.

A SCHUBERT FAN.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I quite agree with Mr. Harry L. Anderson in his letter in your June issue that some company should have Gabrilowitsch do Brahms B flat Concerto, Grainger the Grieg, Hofmann the Beethoven G major, Rosenthal the Chopin and Liszt, but in addition, Grainger do the Grieg Sonata in E minor, Op. 7,—not at present available on any recording although at one time done for H.M.V. by Una Bourne. It is surely an outstanding Sonata and most popular with students. I wonder why some company does not do the "Romeo and Juliet" overture by Tchaikowsky.

In my letter to you published in the same issue I was amused to find that your type setter had quoted me as saying that my library contained records from the most scientific to the highest,—the last word should have been *lightest* (popular class) in fact every department, practically complete.

Philadelphia, Pa.

WILLIAM HATTON GREEN.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Dear Sir: Among several letters printed in your magazine recently there seems to be a common under-current of thought concerning a certain phase of the enjoyment of music in general. The letters I have in mind touch on various topics, but, reading between the lines, I seem to sense certain unexpressed thoughts in the minds of these people. The sum and substance of these thoughts are admirably set forth in the letter of Mr. K. Robdon on page 392 of your June issue. Everyone should turn to this letter and re-read it. It contains much true talk.

In the first place, I venture to express the opinion that the person who has a collection of several thousand records and buys everything that is issued is, by the very nature of his act, primarily a collector, and only secondarily a music lover. The latter must be a man of taste, and taste implies discrimination. The wholesale acquisition of records denies this quality. The record collector stands in the same relation to the music lover as the bibliophile does to the book lover.

In the second place, too many people are blinded by the glamor of a great name. That is, they will accept an inferior work as a masterpiece simply on the strength of the universal esteem in which its composer is held. There are many compositions of the great masters which never would have received any attention had they been signed by less estimable personages. And these inferior works could easily have been written by any of their third-rate contemporaries. Do not deceive yourselves on this point. Many a composition has had a long life vouchsafed it merely because it was able to slip by, under the cover of a celebrated name.

There is no doubt that the music that means the most to an individual is that which speaks intimately to him. In most concertos, for example, there is, to me, on the whole, a certain aloofness, a coldness, which never allows the listener to become *en rapport*. This is also true in opera and in many orchestral and choral works. As Mr. Robdon so aptly puts it, they are exciting to hear occasionally, but for everyday consumption we want works containing that "elusive intimacy suddenly felt by the understanding and attuned listener." Chamber music supplies this quality in a high degree, because it is largely free from extraneous influences, such as color and virtuoso display. But, as Mr. Robdon says, these "indefinable qualities" are not confined to chamber music alone. In the field of vocal music, lieder came nearest to this "intimate" condition, always provided that the singer's personality does not obtrude the picture.

Of course, when Mr. Robdon says that his library consists only of works which he can play every day and never tire of, he is indulging in a figure of speech, and must not be taken literally. For there is always the danger of over-familiarity breeding contempt. These gramophiles who tell you that they have played a certain work every evening for three months must have very little musical sensitivity. It is all very well to play an unfamiliar work frequently for the purpose of study and understanding, or in order to become acquainted with it, but that anyone can hear a masterpiece frequently over a long period and not be over-satiated to the point of boredom, is, to me, incomprehensible.

The "elusive intimacy" felt by Mr. Robdon in the works he names is precisely the same as that felt by the present writer, therefore when he asks for a list of other works of this nature, the latter feels that he is qualified to call his attention to the following: Elgar's Piano Quintet, Vaughan Williams' Quartet in G minor and Phantasy Quintet, Bax's "In the faery hills," "November woods," Symphony in E flat minor and several piano pieces, Loeffler's "Poem," "Pagan poem," "La mort de Tintagiles" and "Music for four stringed instruments," Bartok's Quartet No. 2 and several piano pieces, Medtner (several piano pieces), D'Indy's Quartet No. 2 and "Mountain Symphony," Pizzetti (several songs) and finally Castelnuovo-Tedesco (several piano pieces and songs). As for Delius—there is a "beautiful suppression" which suffuses his best work, and an "elusive intimacy" equally appealing to those whose musical trend of thought is in sympathy with his. It is for this reason that his music, like the best of Bach's cantatas and organ works and like Beethoven's last quartets, can never have a wide appeal, but will be cherished by those to whom it speaks its very individual message.

New York City.

HENRY S. GERSTLE.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Dear Sir: In spite of the Editor's note at the foot of my letter published in the current number of the "PHONOGRAPH MONTHLY REVIEW" I still contend that today the gramophone trade in America is not progressing at the same rate as it is this side. For example take the many symphonies now available in record form and I think I am correct in stating that all are British recordings with one exception, namely Dvorak's "New World" by Dr. Stokowski and the Philadelphia Orchestra, in which for some reason or other the important drum parts appear to be entirely omitted. I refer of course only to H.M.V., Victor and Columbia records and not to the continental market.

Now as regards price, in many cases the advantage is with us as the \$2.00 orchestral disc is listed this side in the \$1.50 series whilst our \$1.25 Covent Garden Orchestra records are \$1.50 in the States.

Of course both countries can learn from each other and both should appreciate each other's best efforts. We do. We are eternally grateful to Victor for the wonder records of the Brahms quintette and I have no doubt the Schubert Trio by Casals, Cortot and Thibaud is equally acceptable in America. Uxbridge, England.

MOORE ORR.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I trust that I am not making myself too ubiquitous, but I cannot refrain from writing to you again on my "pet" subject, the phonograph societies. In my capacity in connection with a prominent phonograph company I have been traveling widely in the last two months, spending considerable time on the West coast, and having had an opportunity to get in touch with the progress of the movement in many various localities, perhaps I may have some points to make of interest and value.

(I must not forget to mention that I spent many a weary Sunday on my trip when I longed for the PHONOGRAPH MONTHLY REVIEW. You may rest assured that when I found the May and June numbers waiting for me on my return to New York, I didn't put them away until I had gone through everything, reading several things two or three times. The articles by Messrs. Vojan and Fisher in the May issue gave me a new outlook on Dvorak and his music, for which I cannot thank them enough. The Halle Orchestra article was of special interest to me as a former resident in Manchester, England; Mr. Oman's historical article seemed outstanding in the June issue to me. Of course, Captain Barnett's and the other regular features came in for plenty of attention—with emphasis on the correspondence, general and record reviews, and news of the societies.)

As my knowledge of conditions in the various American Phonograph Societies grows, I become more and more uneasy over one particular tendency which I fear is liable to do the movement a good deal of harm. I refer to the tendency of allowing the society to become a one-man affair, in some cases a few enthusiasts assuming the whole burden of the work because everyone else refuses to do any, and in others the attempt of social climbers to capitalize the society for their own personal benefit. In the latter case, there is a dictation which of course must be unbearable to an independent-minded person, and also a misuse of the aims and ideals of the movement which cannot be tolerated. In one instance I know of a person who began by "generously" assuming the financial burdens of the society, the meeting place, etc., and who ended by dictating the society's entire policy, programs, and course of action.

Fortunately, instances like the above are not very frequent. More insidious is the tendency in other cases of "slackers" allowing a few workers to shoulder all the burdens—both financial and otherwise. A society must necessarily be a co-operative affair; there should be dues, even if the expenses are small. The policy should be adopted at the very beginning for every member to contribute his share of money, interest, and work. Meetings should not be free concerts, but the gathering together of music lovers interested in recorded music to hear, discuss, and learn to know both musical works and each other better. The thirst for personal publicity and fame should not try to find satisfaction through the Society movement, rather the thirst for sociability on an artistic plane, for the hearing of great music together with the opportunity for discussion and the comparing of notes by those particularly interested in the technical side of the phonograph.

The problem of the dealers and the societies is a hard one. Of course dealers should be welcomed, but their interest should be a sincere one. Obviously an active phonograph society will benefit their business in good recorded music, but if they try to capitalize the societies merely for their own ends, they can do much harm. I observe with pleasure the tendency of the societies to have their meetings in Public Art Centers or in private homes, rather than in dealers' shops. The latter are all too liable—despite the sincere and splendid co-operation of some dealers—to give an unduly commercial atmosphere to the movement, and identification with any of the manufacturing companies or the trade will destroy the absolutely necessary amateur and independent status of the societies. A music lovers' society must be of, by, and for

music lovers! Dealers are welcomed as music lovers (when they really are) and not as dealers alone.

To sum up: beware of the dangers of social climbers, drones, and un-musical commercial influences. (I have not dwelt much on the drones, those who wish to enjoy the benefits of a society without sharing any of the necessary work, because the vitriolic words of Mr. L. Harry Terhune in the January Correspondence Column dealt with them according to their deserts. I might add however a note on one incident I observed. At a society meeting where it was necessary to work out a line of action for future meetings and where the business part of the evening was rather extended, one man complained over the fact that he couldn't get more music in an extremely surly manner. Upon inquiry I found that this man, who had attended meetings since the formation of the society, incessantly demanding what records he wished to hear, this man had never contributed a cent in dues or offered to help in any way!)

It is difficult to write about conditions like this without becoming rather extreme; it is so easy to get "worked up." I notice the same thing in the magazine and perhaps I may be pardoned for commenting on your caustic remarks concerning the dealers who see the handwriting on the wall and are forced to realize that they must either know something about the music they are selling or find work selling hardware or frankfurts! This is certainly the truth, but sometimes the truth must be uttered a little more discreetly. I agree absolutely with you, but I must advise you not to frighten the non-musical dealers. They are beginning to realize the conditions themselves and are not having many happy hours over the fact that they can no longer "get away" with their lack of knowledge as they have in the past.

I trust you will permit me to add to the above, which I had the pleasure of handing to you personally when I visited the Studio on my way through Boston last week, a few more words. After our conversation I understood better than ever before the necessity of combining the artistic and practical factors in a movement like this. It is hard to say which has done the greater damage in the past, the lunatic fringe (or plain "nuts") or the purely commercial people (described by one disgusted "nut" as the "hard-headed business men whose heads are so hard they can't see real business"!). When I see the way in which you have demonstrated the practicability of the movement, the fact that good music *can* be sold if it is given a fair chance, while at the same time holding firmly to sincere and high artistic ideals, I realize that *everyone* interested in the movement must strive their utmost to remain sane, but sincere; idealistic and practical. Bread is very necessary for life, but roses are no less necessary, and life that is merely food and sleep with no thought or consideration for beauty is not life at all, but mere existence—and a pretty low one at that!

New York City.

"EDWIN C. HARROLDS."

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The ways of the manufacturers are indeed mysterious and wonderful to behold! Why doesn't the Victor Company continue the series of popular overtures it began so brilliantly with Poet and Peasant and Egmont? And why aren't any of the cheap, abbreviated versions of well-known symphonies made any more by the Victor Symphony and Concert orchestras? I still preserve some of the old ones, but how much better still they could be made today.

This present fad for complete expensive works reaches the ridiculous in some of the recent issues, to say nothing of a Mahler Symphony on eleven records—and then not complete! Such works may be all right for professors and so-called "super-nuts," but how about the rest of us? Give us a chance!

Why can't some orchestra do the same stunt Creator's Band does in issuing a double-sided "selection" or "fantasie" of well-known orchestral works. Stokowski used to do something of the sort when he did single movements from Symphonies. And the old Columbia catalogue of several years ago contained some splendid stuff by Prince and his orchestra.

The new men can still learn something from the old fellows!

Miami, Fla.

R. A. SCOTT.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

Allow me to congratulate you and Captain Barnett on his excellent British Chatter, a mine of information and interest

to me and my friends. I am looking forward to the editorial findings on sound-boxes, etc., which I expect to be of great value. It may interest you to know that I had no less than four instruments of the leading makes sent to my home for careful trial and the unanimous choice of my family was the same as that of you and the Staff.

You cannot emphasize the technical side of the phonograph and recorded music too much to suit me.

Mount Vernon, N. Y.

R. D. M-K.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

In answer to "C. D. M.'s" letter about educational records. The special article in the same issue in which your letter was printed should be of great advantage to you. The Victor Company has always been in the forefront of educational music work. I'm sure their Educational Director, Mrs. Frances C. Clark, would be glad to assist you with any specific information you may desire. She has been very helpful to me on several occasions.

The Columbia Company, too, issues a special educational list and particular attention should be drawn to the recent catalogue's "educational" section, containing a number of very valuable works.

Most manufacturing companies issue special educational records and catalogues; in addition, there is the series issued by Ginn and Co. of Boston, under the direction of Mr. Elbridge Newton, etc., etc. For school work, where you have only a limited amount of money at your disposal, I should advise you to obtain catalogues and supplements from *all* the companies and then pick out the works most valuable. The Educational Departments—I have found—are always ready to assist you with advice that is of real help, not the mere sales talk received from most dealers. I should also suggest buying or ordering from a branch or wholesaler as small dealers neither carry the desired records in stock nor know enough to give you any intelligent information about them.

And for a final hint, do not overlook the foreign catalogues; some of the records best suited for educational work may be found there. I noted with pleasure among the reviews of this month's Russian records mention of a Ukranian Orchestra's release as "excellent for children's dance-game." I immediately ordered it and have found it exceedingly valuable. Many of the "blues" and foreign recordings in the Okeh lists are also good. My principal nearly had me expelled the first time I played a "blues" for my children, but it was not long before he was asking me where they could be obtained! Of course, judicious selection is absolutely imperative in buying such records. I had a most amusing singing-talking Greek record once which I played for my classes with great delight until a parent of Greek extraction informed me of the nature of the words! It was fortunate indeed that we had not understood them!

It is a strange thing, but children seem to be more impressed by the simple, un-affected manner of the colored "blues" and the foreign singers than by the trained concert-manner of well-known artists. Experiments along such lines are most fascinating and instructive. I wonder if any other worker has tried them.

Cincinnati, Ohio.

"PHONOGRAPHIC TEACHER."

EDITOR, PHONOGRAPH MONTHLY REVIEW:

I have read Mr. Fisher's challenge to a duel, the rather sensible remarks of the man who loves light overtures, Mr. Colton's sarcastic slams, and all the rest, and of the whole bunch, only the letter signed "D. R." in the April issue seems to take a really human view of my letter I wrote some time ago. I didn't mean to insult Mr. Fisher with my little bit of kidding about Stravinski's name, but as D. R. says, how can you know how to spell it?

However, I wanted to be fair and square all around, so I actually got out that Fire-Bird music and played it all through for myself. (And believe me, I waited until everyone had left my place for the night before I started!) But honestly, it still did sound like the dishes dropping and the trombone gargling soup and all the rest. And where it wasn't all wild like that, it was so slow and drawn out that I couldn't follow it at all. I can't really understand it, so it's no use for me to try.

But as far as the rest of my letter's concerned I can't see why Mr. Fisher and the others should get so angry. He says

that anyone selling music should be musical, that I ought to have a music professor in my place to talk to, experts like himself. Now I can't see that. In the first place who would pay for the professor, even at the salaries they're supposed to get? And what good would he really do, anyway, since he probably wouldn't know any more than the experts and they'd be fighting or debating all the time.

And after all, why keep calling it a music business—it's a phonograph business first, and to me a record is a record whether it is a speech by Mussolini, a lesson on how to play the harmonica or all Beethoven's symphonies. And as far as jazz is concerned, Mr. Fisher and his friends may have a few records (I'm glad to hear they're that human, anyway!) but they don't really consider it music.

I wish I could be let sell my records without so much fuss and let music stores carry symphonies and Stravinski and the rest of it. I thought before that if I had enough sale for that stuff I would be interested in it, but now I have a fair sale (and admit it's my own fault I haven't a better) but I see it's not in my line at all. Please, Mr. Fisher and Mr. Colton, and all, don't blame me and tell me I shouldn't be in the business, I had this business long before Stravinski ever came along. Take Stravinski out where he belongs in the music stores or wherever you want, let me sell records and not blame me for not knowing a business that isn't mine at all. New York City, N. Y. S. K.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

It is a pleasure to tell you how much I enjoyed reading Mr. George W. Oman's "Historical Survey," which appears in your excellent June issue. Mr. Oman has done a service to the phonograph movement and to readers of THE REVIEW in thus recalling fascinating and sometimes amusing incidents of the Earlier Phonographic Period (so to speak), and in tracing the development and progress of the art of recorded music. His easy style and attention to detail commend him as a contributor; let us hope more articles by him are on the way.

The evident care with which Mr. Oman prepared his survey encourages me to offer a correction of one slight error which crept in. In speaking of the adoption of electrical recording, Mr. Oman says that it was the Columbia Company which introduced electric recording to the American public, and that this occurred in the fall of 1925; he then goes on to add that "almost at once 'Victor' began releasing records made the new way," etc.

It is a matter of phonograph history that the Victor Company began the issue of its electric recordings with the June 1st, 1925 supplement. Mr. Oman, I hope, has the excellent records of Dick Hovey's "Winter Song" (by the Victor Male Chorus) and the not-to-be-despised "Rose-Marie" Gems (by the Victor Light Opera Company), both of which were among the Victor electric records issued June 1, 1925. Cambridge, Mass.

HAROLD C. BRAINERD.

EDITOR, PHONOGRAPH MONTHLY REVIEW:

The not inconsiderable interest aroused by my letter which you so kindly printed in your May issue seems to indicate that elaboration of the topic it covered would not be unwelcome. It might be well to drop the none-too-concealing veil of generalities at the very beginning and to say that the composer I referred to was Frederick Delius, and the performance that of his "Song of the High Hills" by the Boston Symphony Orchestra. It will be remembered that in dealing with the subject of creative vs. interpretative artists, I cited this performance as an example of a sincere, well-meaning interpretation which due to lack of sympathetic understanding and insight on the part of the conductor gave a totally false impression of the work to anyone unfamiliar with its score. Mr. Koussevitzky failed here because he was lacking in that very element which makes his performances of certain works of Tchaikowsky, Scriabin, Beethoven, Brahms, etc., so overwhelmingly effective—the element of sensitive sympathy by which the conductor (perhaps almost super-consciously, if I may coin the term) divines the intentions of the composer and succeeds not only in realizing them, but in transfiguring oftentimes to a pitch that even the composer himself had never dreamed of.

To reduce the whole creative-interpretative situation to its essence, there are four types of performances, roughly speaking: 1. The performance in the music itself (the actual notes, direction, etc., of the score) is incorrectly read and the spiritual life of the work entirely lost; 2. A performance reas-

onably correct as far as the music goes, but lacking the emotional significance of the composition (or worse, substituting a totally different emotional meaning); 3. The converse of 2, a faulty performance technically, yet by the sheer spirit of the reading capturing at least something of the life of the work; and finally, 4. A performance which fully realizes both elements—is correct and convincing, both a reading and an interpretation, both physically and spiritually complete.

Class 1 is fortunately the exception (although the performance of the Delius work in question fell in this category); Class 3 is not often met with except occasionally with a group of amateurs playing a work which carries them off their feet; it is Class 2 that arouses the most controversy, for while any musically intelligent person can say whether a performance of a certain score is reasonably correct or not, no two persons can conclusively agree as to whether an "interpretation" is correct—whether the emotional impression gained from the reading is one in harmony with the composer's intentions, adequately reflecting the inner life or spiritual content of the composition. It remains a personal thing and the only way of making a decision is to ascertain—for yourself—whether or not the performance is emotionally satisfying to you. The value of your decision depends of course upon your own musical and emotional equipment: if you are well grounded in musicianship and if you are in sympathy with the composer's other works and have gained a thorough knowledge and insight into his work through the study of his compositions and his life and ideals, then your opinion regarding the classification of any given performance carries real weight and is entitled to careful consideration.

When two such persons as described above differ, then there can be no decision made between the two, but such is seldom the case. Almost inevitably those who truly know, love, and understand a composer will be united in finding a performance a "true" or "false" one. Those who will be fooled by an excellent "reading" into thinking it a sympathetic "interpretation" are those who do not really know the work—for if they knew it, their conception of it would be outraged by a performance differing not only in details (which is bound to happen), but in actual fundamentals!

This explanation, faulty as it is, gives a clue to the misconception from which composers like Delius suffer. The same causes underlie performances of the Class 1 and 2 types and also the extraordinary antagonism which greets every new and daring musical (or any other) innovation: the lack of insight, the lack of knowledge, the lack of understanding! If the conductor does not have these qualities, his interpretation will be false; if the individual does not have them, the music will seem inconsequential, meaningless, or actually repellent to him. And these qualities, these bonds between the interpreter (or listener) and creator must be acquired—if they are not instinctively innate—by study, not only of a particular composition in question, but the other works of the same composer. (Here, naturally, good recorded interpretations are invaluable.)

This letter is already a lengthy one, but perhaps I may be allowed a few more remarks on the subject of Delius, who is undoubtedly the finest example of a major composer suffering from the lack of wide appreciation due to the absence of the necessary bonds between himself and his interpreters and audiences. (It should be emphasized that no matter how remarkable a "class 4" performance may be, its excellence is appreciated only by those members of the audience who share the conductor's sympathetic insight to at least some extent—the conducting genius who carries everyone with him is the glorious exception.) A recent article on Delius in a foreign contemporary of this magazine is like many a concert performance of Delius' works—well meant, but absolutely ineffectual either in giving Delius due justice (he is damned with faint praise) or in winning new friends; that is, giving an indication of how the necessary contacts with his work may be built up.

The article in question gives a brief biographical review of the main incidents of Delius' life and then goes on to a discussion of the various Delius recordings. For the benefit of those who are unfamiliar with these works, I repeat the list here with a few notes of my own:

Violoncello Sonata (Beatrice Harrison and Harold Craxton) H.M.V. D1103 and D1104. Electrically recorded and highly praised. The score is dedicated to Miss Harrison; presumably her interpretation is authorized to some extent by the composer.

Brigg Fair (Goossens and the Royal Albert Hall Orchestra) H.M.V. D799 and D800—3 parts. Acoustic; now withdrawn from the catalogue. A complete and fairly satisfying recording, but hardly one to win new friends for Delius in spite of the fact that the composition is one of his most effective creations.

On Hearing the First Cuckoo in Spring (Goossens) H.M.V. D800—on the fourth side of the Brigg Fair records. Acoustic; cut considerably; now withdrawn. Despite the cut, the interpretation is good and this recording is usually preferred to the complete one by Vocalion (K05181—Chappell and the Aeolian Chamber Orchestra); the tempo must be hurried to cram the complete work on one side.

Dance Rhapsody (No. 1) (Wood and the New Queen's Hall Orchestra) Columbia 67079D and 67080D—3 parts. Acoustic; very badly cut—in spite of the fact that a large portion of the records are unused. Extremely disappointing to anyone who knows the work, still of considerable value to those who are somewhat accustomed to Delius' style.

A Song Before Sunrise (Chappell and the Aeolian Chamber Orchestra) Vocalion K05181—1 part. Acoustic; I am not aware whether it is complete or not. The work itself is a delightful little thing, not of great consequence, but one which with familiarity becomes more and more dear.

Violin Sonata (Albert Sammons and Evelyn Howard-Jones) Columbia (English) D1500 and D1501—four parts, ten-inch records. Acoustic; rather poorly considered in England; the composition has its moments, but is hardly one of Delius' happiest inspirations.

Hassan Excerpts (H.M. Theatre Orchestra and chorus) H.M.V. C1134 and C1135—4 parts. Acoustic; withdrawn. Opinions vary considerably on the worth of this work. This incidental music to Flecker's play is also, judging from the score, more of interest to the confirmed Delius student than to anyone unacquainted with his work.

Summer Night on the River (National Gramophonic Society Chamber Orchestra) N.G.S. 72—2 parts. Electrical; undoubtedly complete. A particularly beautiful example of Delius' work in the smaller forms. The recording seems to be winning praise abroad.

Songs: Twilight Fancies and Sweet Venevil (Leila Megane) H.M.V. E430—1 part each. Electrical. To Daffodils (Muriel Brunskill) Columbia (English) 3876—1 part. Acoustic; the song itself (I have not heard the record) contains the very essence of Delius' genius.

Summing up: only one Delius work is issued in this country—Dance Rhapsody—and that in a mutilated, ineffective form. Excepting possibly the Cello Sonata and Summer Night on the River—the latter limited to a restricted number of buyers—the other recorded compositions are not such to be of much real worth. They do not make new friends for Delius and they do not satisfy old ones. (Appalachia, the early work which first made Delius known and which seems to have a remarkably wide appeal—consequently the ideal choice for recording—is absent entirely.)

Returning to the article, it too is equally deserving of the reproach applied to the recorded works. An article on Delius that will serve to make him better understood must have synthetic as well as analytic qualities. After analyzing—as far as can be analyzed—the nature of that strange world of a "dream within a dream" which is Delius', some clue must be given to the pathway to that world: the synthesizing of similar and attuned nature in the individual listener. Otherwise, the pathway will never be found; the casual interest of the average music lover will be dissipated when hearing—but not understanding—a Delius composition; he finds it alien and enigmatic.

The clue not given here is hinted at in the splendid studies of the composer by Philip Heseltine and Cecil Gray, and lurks in the scores of that incomparable masterpiece—Sea-Drift, the titanic Mass of Life, or in the Violin and Cello Concertos. In a Summer Garden, even in the brief Nietzsche Songs and To Daffodils.

For in the end, the Kingdom of Delius—as well as that of all music—is with us; we cannot find qualities in music which are not present to some extent in ourselves. The bonds between us and the composer are invisible, but they must be there. A conductor who performs a work of whose spiritual nature he is ignorant necessarily fails to evoke that inner life for others, and the music lover whose love is not based on

insight, knowledge, and understanding fails no less certainly to find in any work the miraculous beauty with which the composer has endowed it—for those who have ears to hear and minds to comprehend.
Boston, Mass.

A STUDENT.

PRIZE CONTEST

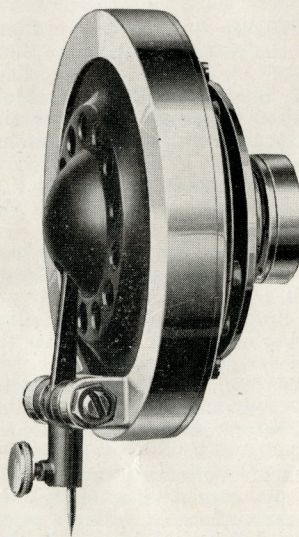
"The Sacrifices I Have Made to Obtain Good Records."

A number of letters have been received already for the prize contest, "The Sacrifices I Have Made to Obtain Good Records," announced in the June issue. Lack of space prevents the publication of any of these letters in this issue, but next month we shall begin printing them and will continue until the close of the contest, in September.

PRELIMINARY SOUND BOX SURVEY

(Continued from Page 427)

The new Columbia Viva Tonal box (see accompanying cut) represents a further improvement over the first reproducer supplied with this machine. It is made for use not only on the Viva Tonal, for which it is specially fitted and tuned, but also for other makes of instruments. (Price, \$5.00.)



New

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Sound
Box

The Victor Orthophonic Box is made exclusively for its own instrument and like the Brunswick cannot be used on other machines than the one for which it is expressly designed. One can have a mechanic make adaptations, of course, but in most cases these are not advisable.

The reproducer on the Brunswick Prismatone is one of the finest aluminum diaphragmed boxes we have yet heard, but to what extent its merits depend on the tone arm and chamber of the in-

strument cannot be determined until the box has been fitted for use on other machines, an experiment we may try at the first opportunity.

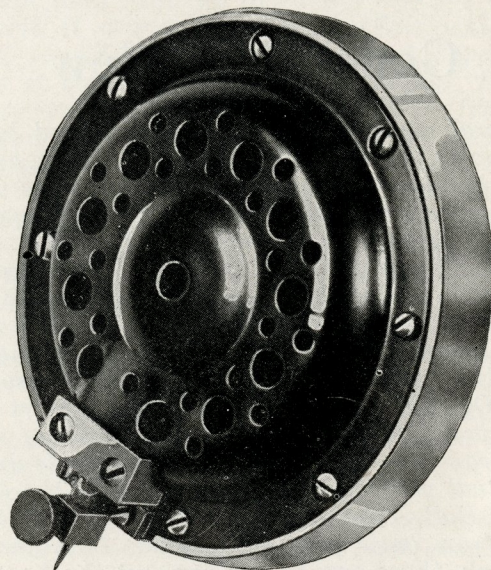
Skipping over these standard makes rather briefly, we come to the new Symphonic reproducer which like the Jewell boxes is obtainable in fittings for all makes of new and old instruments. (The Victor, Brunswick and Columbia standard boxes cannot be considered at the present apart from the entire instrument. They will be dealt with more thoroughly in a future article. For the present, we are emphasizing boxes which can be purchased separately.)

The new Symphonic box is sold for \$8.00 and is manufactured by the Symphonic Sales Corporation, 370 Seventh Avenue, New York, N. Y. Other boxes made by the same concern are the Overture (\$5.00) and the Low-Loss Symphonic (\$10.00—this, like others, can be obtained with a gold-plated finish for \$2.00 extra). The last two reproducers have not been heard at the Studio, but we understand the Low-Loss model to be of unusual excellence; certainly if it surpasses the splendid Symphonic, it must be excellent indeed! The Symphonic itself (pictured in the accompanying cut) gives remarkable reproduction, not only on electrical, but also on acoustic records, bringing out details on the latter never heard before. In tone quality it is much like the Prisma-tone box; free from the slightest tinge of that metallic quality which was the bane of the first sound boxes with aluminum diaphragms. It is exceedingly sonorous, rather than "brilliant" in the flashier sense of the word, and consequently escapes shrillness and harshness even with extremely shrill records. Unfortunately we have not had the opportunity of fitting it to one of the new style instruments, but even with the tone arm and chamber of the old instruments, it achieves remarkable results.

One warning must be given in connection with this and other aluminum diaphragm boxes: the weight of the boxes and the steepness of the needle angle make the problem of record wear an inevitable one. An adjustment of the needle angle and the use of a counter-balance or weight adjuster is to be recommended as infinitely kinder to the records as far as wear is concerned without detracting appreciably from the power and brilliance of reproduction.

There can be no definite choice made between boxes with mica diaphragms and those with aluminum ones, or between the various makes in both classes. A combination of say one mica and one aluminum box (the former for general constant use; the latter for exhibition or concert purposes) is really necessary for the enthusiast who uses his phonograph a great deal and for a variety of purposes. The various boxes available ensure the satisfaction of every individual taste and need. The wise choice and careful use of the sound box means all the difference in the world between the enjoyment and non-enjoyment of one's phonograph and the records that are being made today.

Personal taste is the dominant factor in all sound box judgments and it is impossible to find any sort of unanimous agreement on the qualities of any reproducer or instrument. For example, we know of one prominent record reviewer who has had a Columbia box fitted to a Victor Orthophonic instrument and a noted enthusiast who



Symphonic
PHONOGRAPH REPRODUCER

expended considerable time and money in having an Orthophonic box fitted to a Brunswick phonograph. And both claim that their pet combination is unbeatable! Similarly, the owners of "straight" Orthophonics, Viva Tonals, Prisma-tones, old style machines of all makes fitted with all sorts of reproducers, in fact, almost every owner of a phonograph believes his particular instrument to be unequalled in reproduction. And all are right to a certain extent, for everything lies in getting accustomed to one individual tone quality; all others fail to seem as good as the familiar one.

(To be continued, augmented with Captain Barnett's notes on British sound boxes.)

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All back issues are still obtainable!

(It has been found impracticable to attempt any newsstand distribution for the present.)

Analytical Notes and Reviews

BY OUR STAFF CRITICS

General Review

Several major works have been issued by the European recording companies this month, among which the most important are perhaps the series of Elgar records issued by H.M.V. in connection with his seventieth birthday on June 2nd. His *Second Symphony* (in E flat) is re-recorded electrically under the composer's direction by the London Symphony Orchestra, which also plays his *Chanson de matin* (Op. 15, No. 2) on one side of a disk which contains, too, the *Chanson de nuit* (Op. 15, No. 1) by the Royal Albert Hall Orchestra. There are also two records of selections from *The Dream of Gerontius* made during the actual performance of the work in the Royal Albert Hall, London, last February. Entirely apart from one's personal reaction to Elgar and his work, there can be nothing but the heartiest praise and sincerest admiration for the British for their willingness to have a leading native composer so adequately represented on records, an example worthy of general imitation.

Other H.M.V. releases are those of Mozart's *Overtures to Figaro and Così fan Tutti* played by the Berlin State Opera House Orchestra and Dr. Leo Blech; these are a group of Polydor recordings re-pressed in England under the H.M.V. label. Also: *Meistersinger*, *Tannhauser*, and *Oberon Overtures* (Dr. Blech); *Johann Strauss' Fledermaus Overture* (Ernst Viebig); miscellaneous vocal and choral records. Among the instrumental works, the issue of Chopin's *Sonata in B flat minor* (with the famous *Funeral March*) by Arthur de Greef is most noteworthy; many American enthusiasts have been looking forward to a recording of this sonata, which has been suggested several times in the *Contest, Is Your Favorite Work Recorded?* The *Paderevski* record of Schubert's *Impromptu in A flat* has been re-pressed in England, as has the recent organ record by Reginald Foort. Two more Turandot records of orchestral and vocal selections conclude the H.M.V. list.

From Columbia comes a new electrical *L'Apprenti sorcier*, Dukas' delightful scherzo, played by the Orchestra of the Paris Conservatoire, conducted by Philippe Gaubert. The recording is in three parts with Mozart's *Overture to Figaro* on the fourth side. Dame Clara Butt sings the four *Biblical Songs of Dvorak*, Op. 99, an interesting addition to the list of this composer's recorded works. Among the miscellaneous releases, we note some Purcell and Arne pieces played by A. M. Henderson (piano), and a novelty record, called *A Musical Switch—Humoresque*, played by the Plaza Theatre Orchestra.

The Parlophone Company continues its Wagnerian series conducted by Siegfried Wagner with a four-part *Wotan's Farewell* and *Magic Fire Music from Die Walkure*, while Dr. Weissmann brings out a two-part *Don Juan Overture* (Mozart). Vocalion issues a new *Freischütz Overture* played by the Festival Symphony Orchestra conducted by Boult and a new piano record of Sapellnikoff, Schumann's *Traumeswirren* and Rubinstein's *Staccato Etude*—the labelling of the latter, we hear, is unique in that it candidly states the piece is abridged, a bit of honesty that deserves emulation! The English Brunswick Company, it should be noted, is issuing nearly all current American Brunswick records, including the *Kreutzer Sonata* as played by Huberman and Schultze and Elizabeth Rethberg's record of *Dich, teure Halle from Tannhauser*. A record which deserves special mention is the only electric recording by Lotte Lehmann (Brahms' *Von ewiger Liebe* and Mendelssohn's *On Wings of Song*) in the Odeon and Fonotopia series released through the English Parlophone Company.

Among the outstanding domestic releases is first of all the *William Tell Overture* by Bourdon and the Victor Symphony Orchestra. As R.D.D. states so emphatically in his review, this is one of the most realistically recorded works heard to date. In fact the *Storm* section was so real that "Dido," our official Studio mascot, was nearly frightened out of eight of his black kitten lives by it! The records arrived one dark and cloudy morning and "Dido" as usual was on hand to help unpack the boxes by energetic tearing of paper wrappers and tugging of strings. His tastes run to quiet music and when he followed us into the Studio to hear the 'cello passages at the beginning, he was about to give his hearty approval of the work. But when the thunder on the second side began to roll, he cast one terrified glance at the sky for possible lightning and scurried to cover in the nearest closet. His endorsement must be added to our opinion of the realism of the recording!

Nor can the *Second Hungarian Rhapsody* and the *Gershwin Rhapsody in Blue*, also released by Victor, be passed by without special mention. The former certainly goes to the very limit in both interpretation and performance, but the composition is one which can hardly be overdone. The re-recording of *Symphonic Jazz's* masterpiece has been anticipated for some time; it too, must not be missed.

In the field of chamber music, the new Columbia recording of Haydn's string quartet in C, Op. 54, No. 2, is significant not only for its own artistic and technical excellence, but as the first release by the most promising Musical Art Quartet, to

whose future recordings we may well look forward with eagerness. For piano enthusiasts there is the notable contribution of the Chicago Gramophone Society's issue of Franck's *Prelude Choral and Fugue*, and the Godowsky record of the *Barcarolle* (June) from Tchaikowsky's "The Months."

We had hoped to have been able to prepare a conclusive article on sound boxes and instrument accessories, etc., for this issue, but have been forced to make merely a preliminary survey of the sound box field. With every new box or accessory sent to the Studio it is necessary to revise all our former opinions and consequently it may be some time before we can make any final recommendations—if that day will ever come! For instance, we received this morning some "Sympathetic" needles and adaptors from Captain Barnett and even our first trial of them convinces us that all our previous ideas on reproduction must be checked up again. Our first impressions are that the fine needles, while excellent in tone and definition, cannot obtain the full volume, "ring," and concert hall realism of the regular steel needles. Further trial will enable us to speak in more detail on the "Sympathetics" and grips and to discover to what extent their claims to semi-permanency are justified.

We are very sorry to announce that Mr. C. M. Sypher, the New York importer, is seriously ill. Those who may have failed to receive a reply to letters written to him should be informed that he is expected to recover and return to his business shortly. A veteran of the World War, Mr. Sypher was severely gassed and his ill health has handicapped the development of his import business.

While on the subject of importers, we should mention that we have heard that Mr. Mai of Chicago has just received several shipments of foreign records, which probably will be announced in our next issue.

The other evening we had the pleasure of receiving at the Studio a nationally known feature writer for a large newspaper syndicate, a gentleman who had followed our activities from the beginning with keen interest. He expressed his surprise in no uncertain terms that THE PHONOGRAPH MONTHLY REVIEW dared to be as outspoken in its reviews and comments, seemingly without taking commercial aspects into consideration. He was astonished to learn that no strings were attached to our reviewers and that we were absolutely uninfluenced by any questions of manufacturers appearing or not appearing in our advertising pages, judging every work strictly on its own merits. We convinced him that in order to achieve any kind of artistic success, to fulfill our real mission, and to obtain and retain the interest and confidence of our readers, the strictest impartiality had to be maintained, that we must live up in full to our slogan, "Fair but Fearless!" "Then you are one of the very, very few publications in the country, if not the world, daring to take such a stand," was his reply.

As far as the manufacturing companies are concerned we are very happy to state as a fact that the American companies, all as one without exception or murmur, have approved of our policy

and have been willing to let their products stand on their own merits. However, we had a few unpleasant experiences with several foreign manufacturers which make us doubt whether they deserve similar praise. One maker of world famous sound boxes sent us a reproducer for trial and I was compelled to state (several months ago in this column) that while the sound box in question fully lived up to all its maker's claims of merit, it was a complicated affair which required considerable experiment and experience before it could be handled adequately. In due time we received a rather sarcastic letter from the manufacturer, indicating that our opinion was the result either of lack of brain power or good will. To what extent the first might be justified, we must leave others to judge. The latter accusation must surely be nullified (if by nothing else) by the seven hours' work we put in mastering the mysteries of the box the very day it arrived! Our opinion of this reproducer seems to be borne out to some extent by the comparative lack of mention it is receiving even in its native country. In any case, American enthusiasts are accustomed to accessories that work more or less automatically and do not require to be sent out accompanied by a skilled engineer!

One foreign record manufacturer evidently had the conception that our honest and sincere reviewers were professional grafters for he coolly sent presents and self-written reviews for the reviewers along with records shipped to the Studio. In one instance, having secured the home address of our R.D.D., he sent him a batch of records and advice on how they should be reviewed. R.D.D. dutifully turned the records and accompanying letter over to me for further action and action followed, believe me!

Such actions are in emphatic contrast with those of the American manufacturers, of whom it should be repeated that without exception (and we receive samples from them all) they have never tried to interfere or attempt to influence in any way. In two different instances we received records at the Studio that failed to meet the usual artistic standards; reviews were written and sent to the respective manufacturers and in both instances they immediately recalled the records from circulation.

Leaving the manufacturers for the Phonograph Society Movement we announce elsewhere the formation of two new societies, making fourteen in all in this country. In spite of the fact that this is a comparatively quiet time, the letters and inquiries we are receiving indicate that next season will see the movement making great strides towards its goal, the establishment of a phonograph society in every community in the United States.

The quality of the instruments, records, and accessories available in the American market today backs up the statement that the phonograph of yesterday is now separated by a wide gulf from the phonograph of today. The direction of advance has been directly forward and now the phonograph is all that enthusiasts claim for it as the best medium of obtaining and enjoying the world's best music in the home.

AXEL B. JOHNSON.

Orchestral

Victor 20806-7—Rossini: Overture to William Tell. 2 D10s. 75c each. Played by the Victor Symphony Orchestra, conducted by Rosario Bourdon.

The task of an orchestra and a recording company to arouse attention and admiration with a version of a work that has never been recorded before and but seldom played in concert is a comparatively easy one; that of galvanizing a battle-scarred war-horse into a prize winner in the musical Derby, so to speak, is an extremely difficult one. The William Tell has suffered more under the ungentle handling of every kind of a musical organization, from a grammar school string orchestra to a full military band than any composition before or since. It has enjoyed popularity in the fullest sense; of late even the movie palaces are beginning to deem themselves "above" it. And then along came this recording.

Imagine one's surprise on seeing an elderly and decrepit veteran of fabulous age suddenly cast away his crutches and break into a sprint that would turn Charles Paddock green with envy! One's surprise on hearing these two innocent appearing (on the outside) records played is no less unbounded. What Mr. Bourdon has done is taken the Overture as an entirely new composition to be given a first performance, drilled his orchestra—a splendid one—to perfection, and then made a recorded interpretation that is a revelation. One begins to say of Rossini, "Who would have thought the old man had so much blood in him!"

The humblest piece of music is worth doing well, at least once, this recording "does" William Tell once and for all. Listening to it in the concert hall had come to be a bore; now it will be an impossibility because no performance can hope to approach this superlative one.

As for the recording, it can only be said that it sets a new high mark for brilliance and realism. Listen to the timpani in the Storm section, for example. In the old days the kettle drums were either absent entirely or brought out with such intensity they strongly resembled a heavy hail storm on a tin roof. Even with the advent of the new process one had to depend to some extent on his imagination; the drums were there all right but never exactly as they sound in the concert hall. Here is the most authentic recording of the timpani to date. They are not unduly prominent, but they are genuine in tone quality and effect.

Mr. Bourdon, the Victor Symphony, and above all the Victor Recording Director deserve the highest praise for a truly remarkable achievement. What a work like Rimsky-Korsakow's Scheherazade would be in a similar recording is something one doesn't dare even to think about. We had thought the day of surprises in recording drawing to a close, but it seems to be just beginning!

Victor 6652—Liszt: Hungarian Rhapsody No. 2. D12, \$2.00. Played by the Philadelphia Orchestra conducted by Leopold Stokowski.

The Victor Company seems not content merely to "dust off the old ones," it must completely rejuvenate them! Given Stokowski in a mood almost perversely fantastic, the full resources of the Philadelphia Orchestra, and recording of the same standard as that of the William Tell—this reading of the Second Hungarian can be imagined as super-Lisztian. The interpretation is perhaps as temperamental as even Liszt's music can bear, but there can be no questioning it. Later on one may come to decide in his own mind whether such almost unconceivable brilliance is worth the aesthetic price one must pay for it; whether such a record as this (and "knock out" is the only term that can be applied to it) is going to mean anything more than a "stunt" of sheerest bravado. If it were less significant, one could never forgive it; as it is, one must doff one's hat in tribute to a virtuoso feat of the first order.

Comparisons with any other recorded version are of course impossible. The only detail one might mention is the recording of the basses at the beginning. Again, realism in recording seems to have reached its highest pitch. It cannot be described.

Victor 6648—Handel: Largo and Elgar: Pomp and Circumstance; Chicago Symphony.

(One of the five special Chicago releases; now made generally available. See review on page 366 of the May issue.)

Victor 35822—Gershwin: Rhapsody in Blue. D12, \$1.25. Played by Paul Whiteman and his Concert Orchestra with the composer as soloist.

An electrical re-recording by the same men of the work that made jazz not only famous, but a legitimate musical idiom. Of the historical importance of the first Rhapsody record it is hardly necessary to speak here; it is sufficient to say that with its issue both Gershwin and Whiteman established their own fame along with that of jazz. That of the composer has continued to grow (a statement unfortunately hardly true of that of Whiteman) until he has now firmly established himself as a figure to be reckoned with in contemporary American music, not to be dismissed as a rather precocious exponent of "popular" stage successes.

This new record is surprising in a rather unexpected way. Instead of displacing the old one, it complements it. One listens to it for a moment in bewilderment; a bewilderment by no means caused by the natural improvement in the electrical recording. Suddenly one realizes that this is not merely a re-recording of the Rhapsody, it is a re-creation of it. The interpretation, the performance, the whole conception of the work has been changed. The new version is more sophisticated, more subtle; if it lacks the spontaneity and almost youthful gusto of the older one, it has gained immensely in a score of ways. In short, it is the Rhapsody grown up and come of age. What regrets we may have for its dead youth are forgotten in our admiration of its maturity.

From a recording standpoint the first side of the new record falls a little short of the perfection we are coming to take for granted of late, but beyond this very mild criticism one has only the highest praise for the entire work. It is something that no one can afford to ignore, whether it is considered as the apotheosis of jazz, a pioneer effort in the new American music, or as a brilliant and fantastic *tour de force*. The present writer holds strongly to the conviction that a study of the work (both in score, concert, and by means of the acoustic and electric recordings) will bring about a sincere respect and liking for one of the most striking and notable contributions of this country to music.

Parlophone E 10555-6—Beethoven: Battle Symphony, or Wellington's Victory at Vittoria. 2 D12s. Played by the Orchestra of the Berlin State Opera House conducted by Dr. Weissmann.

Beethoven, like lesser men, was not above putting his art to practical purposes; indeed, many a *pièce d'occasion* can be numbered among his works. The Battle Symphony is his most ambitious attempt of the sort and while it is by no means a "Tenth Symphony," it is both exceedingly interesting and amusing, not only for the circumstances of manufacture, but also for itself. It is practically never played in concert and the present writer shared the prevalent opinion that the work must be a terribly crude piece of vulgarity, a sin which only Beethoven's subsequent masterpieces could ever wipe out and which had better be discreetly forgotten in order that it might not further sully his name. Hearing the above recording—a most admirable one from every point of view—brought about a hasty abandonment of the old opinion. The purely musical value of the work is slight to the point of intangibility, to be sure, but nevertheless it gives cause for great joy: flourishes of trumpets, timpanists earnestly striving to substitute for heavy artillery, "God Save the King" *grandioso e trionfale*, representing Wellington triumphant, and "Malbrough s'en va-t-en guerre," *sotto voce*, representing the defeated French slinking despondently away, galloping of horses, 'n' everything!

Before referring to some of the incidents connected with the composition of this work, it should be stated in no uncertain terms that both performance and recording are excellent in this Parlophone version (the only one—so far). Dr. Weissmann evidently accepted his task with gusto; he conducts in just the right spirit, without exaggeration or attempts to poke fun at the work—like a good story teller, he doesn't laugh himself, amusing his hearers all the more because of that. The recording itself is easily the best example of German electrical recording yet heard at the Studio; it is vigorous without being "sharp" or extreme, and it possesses adequate tonal qualities. The native companies may well look to their laurels if Parlophone continues to develop in this fashion.

Now to the story. Malzel (inventor of the piano student's Guide, counselor, and friend—the metronome, also of auto-

matic chess players, Austrian Trumpeters, Rope Dancers, ear trumpets, etc., etc.) had perfected an instrument called the panharmonicon, a sort of automatic military band, with trumpets, drums, oboes, triangle, and the rest played mechanically. This instrument was exhibited in the winter of 1812-13 in Vienna, playing "overtures by Handel and Cherubini and Haydn's Military Symphony with ease and precision." At Malzel's request, and indeed largely under his direction, Beethoven (then a great friend of his) composed a piece for the panharmonicon, using for program the notable victory of Wellington at Vittoria in the early summer of 1813. Grand plans were laid for a triumphal tour with this machine and to raise funds it was decided to give several orchestral concerts in Vienna at which the Battle Symphony and other works (notably the Seventh Symphony) were to be performed by an ordinary orchestra. The first of these concerts, at which both the Symphony and the "symphony" were introduced, was given in December of the same year as a charitable affair, probably for the sake of publicity.

The concert was staged rather hastily with a number of noted musicians pressed into service as participants, among them Mozart's rival Salieri (later taken as a central figure by Rimsky-Korsakow for his opera "Mozart and Salieri"), Hummel, the piano virtuoso, and Meyerbeer, then of course but a young man. The first two were responsible for the "cannon" in the battle piece and the latter incurred Beethoven's ire for thumping the bass drum always a trifle late on the beat! The concert was a great success, which Beethoven unselfishly ascribed to Malzel's efforts. Later, however, the friends quarreled, and the projected tour was abandoned. Malzel introduced the mechanical version of the Battle Symphony in London in 1815 where it met with an enthusiastic reception much to Beethoven's pleasure, for he seemed to think well of the work.

(Malzel later exhibited the panharmonicon and his other automata in the United States, where the chess-player in particular aroused great interest.)

Th "symphony" itself is more an overture than a symphony and is of the simplest sort of construction, with the *fugato* the most striking section from a musical point of view. "Malbrough" is so closely associated with "For he's a jolly good fellow" that its introduction is rather incongruous, but the British anthems are thundered out in fine style. The percussion section of the orchestra has the opportunity of a life time and covers itself with glory.

A work worth hearing and having; as a most agreeable relaxation from what is oftentimes unduly "serious" music, it can hardly be beaten. Record buyers may well look forward to the time (may it be soon!) when the Okeh Corporation re-presses it here under the Odeon label.

Special

In the efforts to keep the Studio Library as inclusive and representative as possible and to keep our readers informed about foreign recordings of merit, we recently ordered and received a batch of records from England through the well-known house of Alfred Imhof Ltd., 110 New Oxford Street, London, W.C.1, England. The service rendered by Imhofs (of which Mrs. Kathleen Imhof is the Managing Director) has proved so prompt and efficient that in the future we shall have monthly orders sent from London of the outstanding new releases, in order that our readers may have advance information on their worth. The first group of these will be reviewed next month.

As many American phonograph enthusiasts are intensely interested in the question of imported records, we shall briefly describe the prices, time, etc., to be allowed for a typical order, for the benefit of those who have not yet had any dealings with English dealers. It will be seen that Imhof's service is easily the speediest and most efficient that can be obtained. The cost is somewhat higher than through domestic importers, but the difference in time saved may prove the deciding factor with many record buyers, as it has with us. (This is, of course, not intended to reflect in any way upon native importers, whose service is also most reliable, but the latter are inevitably subjected to delays and the possibilities of wanted records not arriving. The direct importation from London ensures speed, fresh unplayed copies

of the records desired, and avoidance of customs troubles, since precautions are taken by means of special labels, etc., to prevent any infringement on copyright restrictions and the like. Importation through the manufacturing companies (of records of their affiliated companies abroad) is very trustworthy, but also very slow and it is doubtful whether the American companies undertake this service except for the convenience of their customers.

On May 2nd we wrote to Mrs. Imhof ordering nine Vocalion acoustic records, and on the following day, wrote again for three Vocalions and one His Master's Voice (the latter was the only current release). June 3rd, on receiving notification from the Boston Custom House, the records were obtained (the date of the London invoice was May 17). The cost was as follows: 13 records (1 @ 6/6, 3 @ 4/6, 9 @ 5/6) 3 pounds, 9 shillings, 6 pence; postage and insurance on two packages, 10 shillings, 10 pence; total bill from Imhofs, 4 pounds, 4 pence; American customs charges (30%) \$5.70; total cost, \$25.28.

The records reached us in perfect condition and were fresh, unplayed copies. Consequently, we can only add our heartiest recommendation to that of the many American record collectors who like us have found the house of Imhof so satisfactory in securing English recordings. In addition, we must acknowledge Mrs. Imhof's courtesy in sending us complete English catalogues and keeping us supplied with the latest supplements.

The following works were those received. The "Solway" Symphony is of particular interest in that it makes the Studio Library absolutely complete in Recorded Symphonies (Mendelssohn's Italian Symphony, mentioned with McEwen's as missing from our collection—see the note to Dr. Mead's letter in the December 1926 issue—having since been obtained).

H.M.V. D1089—Sibelius: Finlandia (2 parts) Sir Landon Ronald and the Royal Albert Hall Orchestra.

Vocalion D-02131-3—J. B. McEwen: Solway Symphony (6 parts). Cuthbert Whitmore and the Aeolian Orchestra.

A-0242-4—Mozart: Violin Concerto No. 3 in G (5 parts) Jelly d'Aranyi accompanied by Stanley Chapple and the Aeolian Orchestra.

A-0247-8—Vaughn Williams: Old King Cole Ballet Suite (4 parts) Aeolian Orchestra conducted by the composer.

A-0249—Vaughn Williams: The Wasps Overture (2 parts) Aeolian Orchestra conducted by the composer.

A-0258—Chabrier: Espana Rhapsodie (2 parts) Rhene-Baton and the Aeolian Orchestra.

A-0255-6—Rimsky-Korsakow: La Grande Paque Russe (4 parts) Rhene-Baton and the Aeolian Orchestra.

(Finlandia is electrically, the Vocalions acoustically recorded.)

Sir Landon Ronald's Finlandia is, frankly, extremely disappointing. His reading is lackadaisical and careless, far removed from the life and brilliance of his recent version of Beethoven's Fifth. Still more marked is the contrast between the recording here (made apparently about the time of Tchaikowsky's Fourth among the first English electrical recordings) and that of recent H. M. V. works like the Coates' Eroica and Ninth Symphonies. This Finlandia record gives a convincing demonstration of the extent of the developments made since its issue. As it is very unlikely ever to be issued in this country, we must continue to look to Stokowski for an adequate and complete version.

On the whole, the Vocalion records were excellent indeed, although some of them are quite old and all antedate the adoption of the new process by the Vocalion Company. In every case the recording can be considered of very high acoustical standard; in particular they are unusually clear and it is possible to follow the various orchestral parts with no difficulty.

Rhene-Baton, a French composer and conductor of considerable talents (known for a very fine work for piano and orchestra and for his recorded version of Berlioz' Fantastic Symphony for H.M.V.), demonstrates his powers to excellent advantage in both the Espana Rhapsodie and Rimsky's Russian Easter Overture. The recording of the former is probably the only complete one and by all means the best heard at the Studio to date. It is not to the conductor's discredit that it must be said an electric version is still needed—no acoustic recording could hardly hope to surpass this one—but Chabrier's dazzling Rhapsodie, still one of the consummate masterpieces of orchestration, demands the new process for the full reproduction of its color and brilliance. Rimsky's Overture

does not demand the new method quite as strongly and is an impressive work from every point of view. The present writer, put astray by the haphazard concert performances he had heard, had been inclined to rank this work as among Rimsky's minor and less characteristic compositions, an opinion which this far-from-haphazard recorded performance caused him to discard hastily. The Overture is both impressive and vigorous, making felicitous use of several Russian folk songs and hymns, and although there is a suggestion of the Tchaikowsky of the Finale to the Fifth Symphony at times, the imprint of Rimsky-Korsakow's hand is unmistakable.

The Third Mozart Concerto is a rather naive work, considerably removed from the better-known Fourth in depth, but it is delightful nevertheless and is played by Miss d'Aranyi and a discreetly balanced orchestra in the simple direct style demanded by the nature of the work. What a man was Mozart! Even in his lightest moments his works possess a purity and delicacy that has never been recaptured since. Even the tiny Menuetto from the Seventh—Haffner—Serenade (on the sixth side of this set) has the grace and gleam for which the only term is Mozartean.

The two pieces of Vaughn Williams are good examples of his earlier work, composed while he was establishing the style in which he was to write the London and Pastoral Symphonies by which he is best represented. The Overture to the Wasps (can it really be to Aristophanes' drama? If so, the ancient Greeks were not unacquainted with English folk song!) begins with a busy buzzing which would arouse the envy of Rimsky's Bumble-Bee, giving place later to a rather "pretty" lyrical theme, pleasant to listen to, but not of over-much depth. Simple in form, the work is by no means great, but it is very enjoyable and not without many delightful touches in both composition and orchestration to elicit one's praise. The Suite is more effective, however, and is written in racy folk idiom, handled with a surer technical grasp than the composer sometimes evidences. Indeed, it must be noted that Vaughn Williams is often surprisingly clumsy from a technical point of view; yet his sincerity and unmistakable capacity for expressing at least some part of the beauty he feels so strong himself always redeem his all too evident lack of dexterity. There is something very likeable and friendly in this King Cole Suite, in fact, in all of Vaughn Williams' work, that makes us forget faults that would be the ruin of a lesser man. English to the core, this suite is a good example of the younger nationalist school which has rooted itself so strongly in the soil of folksong. One may well look forward to future recordings of the same composer's Norfolk Rhapsody, On Wenlock Edge, Sea Symphony, and above all, the Pastoral Symphony, which requires recording far more than even the London Symphony, since its virtues and beauties do not lie as close to the surface as in the more famous work, but are still more meritorious of discovery and appreciation.

The remaining work, J. B. McEwen's Symphony in C sharp minor, entitled Solway (with its three movements named respectively Spring Tide, Moonlight, and The Sou' West Wind), proved to be a surprise of the most pleasant sort. Rather unfairly we had formed a pre-convinced idea that the work would be rather academic and not of great vitality or interest (McEwen's compositions have been singularly neglected in the American concert hall). But that prejudice was dissipated before the first record was well begun: Solway proved to be remarkably free from any premature professional decrepitude,—it pulses and glows with vigorous life. One might judge that it was a piece of daring radicalism at the time of its composition, and while it sounds by no means startlingly "modern" today, progressiveness depends on the spirit and not the language: McEwen's youthful strength (whatever his physical age may have been at the time) still shines clearly through. The trace of his Scottish blood is evident, but it does not take great shrewdness to imagine that the younger English composers (Vaughn Williams among them) have profited to no small degree by his pioneer efforts in utilizing a nationalistic idiom to express highly individualistic conceptions.

Light Orchestral

Columbia 1024-D—The Glow Worm and The Broken Melody (D10, 75c). Two tried and true salon pieces played by the Columbia Concert Orchestra in rather colorless fashion. It is interesting to wonder whether the old demand for The

Glow Worm is as strong as ever, whether the encroaching tide of jazz on one side and symphonic works on the other has not undermined the appeal of this particular form of salon composition, once the monarch of all recorded music.

Victor 68811—Spring, Beautiful Spring and Wiener Blut Waltzes (D12, \$1.25). The International Concert Orchestra records two more waltzes, one of which (the former) is particularly deserving of attention. One of Lehar's best, it has been strangely neglected in the American concert hall; perhaps this record may help to bring it into favor, even although it is played here in a somewhat mutilated form. The recording and performances are good, barring a rather evident lack of energy in the latter.

Victor 20628—Gem from "Paganini" and French Kisses (D10, 75c). The best of Marek Weber's Victor releases so far. The Paganini selection is the more interesting.

Choral

Victor 35825—Songs of the Past (D12, \$1.25). An unusually interesting medley of old-time songs, sung by the Victor Mixed Chorus, directed, we should judge from the brilliant arrangement and orchestral intermezzi, by the well-known hand of Mr. Shilkret. The songs included are: Dolly Gray, After the Ball, Sweet Marie, Where Did You Get That Hat, Say Au Revoir, Daisy Bell, There'll Be a Hot Time in the Old Town Tonight, Sunshine of Paradise Alley, Two Little Girls in Blue, She Was Bred in Old Kentucky, Comrades, Picture that is Turned Toward the Wall, Little Annie Rooney, and Johnny Get Your Gun. The performance of the last named is especially felicitous, with a neat use of the xylophone at the end. A record that is sure to tickle the memories of older people and which incidentally gives a rather effective idea of the old-time favorites to the younger generation.

Victor ———Down South and Goin' Home (D12, \$1.25) Nathaniel Shilkret and the Eveready Radio Group (mixed chorus and orchestra). A special release, given considerable advance publicity as one of the first records of a strictly broadcasting, rather than concert, organization. Goin' Home is Mr. William Arms Fisher's transcription of the Largo from Dvorak's New World Symphony, arranged here for chorus. Going South is an old time favorite revamped and rejuvenated to meet the tastes of those who find modern jazz "vulgar" and too-extreme. It would seem doubtful, however, whether this record would put up as strong a battle against the seductive wiles of jazz as the one mentioned above, in spite of the fact that the recording and performance here are also good. Goin' Home is a wide favorite, but Down South is rather colorless even with the new life Mr. Shilkret trans-fuses it with. (His hand is most noticeable—and effective—in the orchestral passages immediately after the opening chorus.

Vocal

Columbia 132M—From the Land of the Sky-Blue Water and Homing (D10, 75c). Cyrena Van Gordon's lovely contralto also available on a popular-priced record, heard here in Cadman's familiar song and a sentimental English ballad stated to be of "enduring popularity." A satisfactory little record which gives an adequate idea of Miss Gordon's voice, if not her dramatic powers.

Brunswick 30114—Schubert: The Earl King and Handel: Rinaldo Lascia ch'io pianga (D12, \$1.50). Sung by that mavelous contralto, Sigrid Onegin, who appears for the first time (we believe) on a record in this price class. The Brunswick Company is to be thanked for making her voice available at a cost which may give her the opportunity for increased popularity. Her voice is more instrumental in its tone color than vocal (if one may be paradoxical), but is the more strangely lovely because of that. The diction here is rather poor, but the orchestral accompaniment rather good; the recording itself is quite adequate. (One notices in the Handel aria the very apparent germs of Norton's "Juanita"; Handel has been amply avenged for his own propensity to thematic kleptomaniac! He is remembered to have coolly said,

as he made use of another composer's material, "Why should a good idea be wasted on someone who doesn't know how to make the best use of it?").

Brunswick 10256—Home Sweet Home and Believe Me, If All Those Endearing Young Charms (D10, \$1.00). A record of non-celebrity price and selections by Elizabeth Rethberg whose notable recordings of Wagner and Mozart arias have earned her such high praise. This release should tend to make her known among a different (and undoubtedly larger) class of record buyers. There can be no doubt but that the latter who happen to purchase this disk for the sake of the familiar selections will return to obtain Rethberg's "Gold Seal" records for the sake of her voice.

Victor 4007—The Gypsy's Warning (Coard) and Take Back the Heart That Thou Gavest (Claribel) D10, \$1.00. Sung by Elsie Baker. Two old-fashioned favorites from the days of the aftermath of the Civil War which sound rather ridiculous among the sophistication of current popular songs. Miss Baker's contralto voice is admirably suited for this type of song; indeed, for their purpose, they could hardly be done better.

Victor 6637—Forza del Destino—Thou Heavenly One and Cavalleria Rusticana—Turiddu's Farewell (D12, \$2.00). One of the finest of Martinelli's recent records, sung with splendid power and purity of tone and admirably recorded. The Mascagni excerpt is one of the high points of Cavalleria Rusticana; Martinelli's performance is a most adequate and moving one.

Victor 6638—Danny Deever (Damrosch) and On the Road to Mandalay (Speaks) D12, \$2.00. Reinald Werrenrath re-records the two popular "man's songs" which have played no small part in his remarkable rise in public favor. Both profit immensely by the new process and the effect of the performances as a whole tends to make one overlook a few points in Werrenrath's voice, as represented here at least, that are not altogether worthy of praise.

Victor 20604—Hear, De Lam's A-Cryin' and Ezekiel Saw De Wheel (D10, 75c). A continuation of Paul Robeson's series of Negro Spirituals; he is assisted here by Lawrence Brown in very able fashion. The first named spiritual is a particularly beautiful one and the singers lose none of its fine-fibred pathos. The other, suddenly extremely popular of late, is in direct contrast, but is no less well sung and recorded. An excellent addition to recorded spirituals. No one should be without at least a few good records of this type, particularly of those spirituals which so far have been spared the blighting touch of overmuch performance and still retain the simple and unspoiled loveliness that so strongly characterize the best of these songs.

Chamber Music

Columbia Masterworks Set No. 49—Beethoven: String Quartet in F major (Op. 59, No. 1) 5 D12s Alb. Price, \$7.50. Played by the Lener Quartet.

This is the last release of the Columbia Centennial issues and has a little story of unusual interest connected with it. It will be remembered that in the summaries of the Beethoven recordings, printed in the April issue, it was stated that this Quartet would be "reviewed later." The work did not reach the studio until a week before the press date of this number and consequently could not be reviewed before. It seems that the first samples made from the matrices brought over from England by the special messenger revealed a slight mechanical imperfection in one record, a flaw which had developed in the original wax impression and which inevitably appeared in the "masters" and "stampers" made of course in exact facsimile. Perhaps not one listener in a dozen would ever have noticed the slight fault, but it was there, and the extent of time and trouble which the Columbia Company took to have it remedied is an interesting commentary on the standard of perfection prevalent today. Abandoning the idea of immediate release, the company got in touch with the Lener Quartet and finding the latter's concert tour was bringing them through Holland, had the artists replay and re-record the offending disk in the Columbia Studio in Amsterdam. The new master, obtained as usual only after a number of preliminary trials, was tested for absolute perfection and not until it had successfully passed all the elaborate tests, was the set completed and made available for release here—ensuring flawless reproduction.

Of course there are many cases unknown to the general public of a somewhat similar nature, but this is one of unusual significance in the amount of time and expense necessary to maintain a constant standard. Perhaps the actual return in sales will never even approximate the money expended on the perfecting of this single record,—but there has been no departure from a standard in reproduction which can be maintained only by the exercise of such pains.

Perhaps the writer might be pardoned for recalling a somewhat similar incident connected with his first review for this publication. On my first visit to the Studio I was given the Columbia Symphonie Fantastique to take home for review. On my return and on making a remark about the rather disconcerting falling off from standard in the very last part, I learned that the disk I had heard had been recalled on account of this imperfection and was replaced by the re-played one that upheld the excellence of the others in the set. Many record buyers will remember that all the early sets of this work were called back in order to substitute the new record. Naturally, the expense in this case was enormous—the replacements were made free of charge of course—and the company was extremely wise in avoiding a repetition of the incident with the Beethoven Quartet. The extent to which it is necessary to go to keep up a constant standard is well exemplified by these two works and it is unfortunate that the public is not more often made aware of all that has been done to ensure their record purchases' mechanical flawlessness.

Needless to say, the set as now issued is perfect mechanically as well as near artistic perfection as human musicians can be said to approach perfection. From the Lener Quartet, music lovers know well what to expect, and this particular work ranks close to the Quartet in C major from this same opus in representing the Lener Organization at the pinnacle of their technical and interpretative powers.

Sometimes known as the 'Cello Quartet, from the prominence of that instrument and for the iconoclasm with which Beethoven wrote for it (one of the early performers is said to have thrown his part on the ground and furiously stamped on it!), this work is the first of the three in Opus 59, written at the request of the Russian Ambassador to Austria, Count Rasoumowsky, who, like many of the cultured nobles of the time, maintained his own musical organizations. Beethoven did his best to honor his patron by making use of Russian folk themes in these quartets (the finale of this particular one is entitled "Theme Russe"), but the folk material as such received rather inconsiderate treatment in his hands. With the desperate egoism of his own tremendous individuality, Beethoven, unmindful of the inate qualities of the themes themselves, twisted them to his own purposes. The only traces of their origin remain in their name! But just as Beethoven could take a theme which in a lesser artist's hands would sound conventional and obvious and transfigure it by the magical power of his own genius into something of significance and beauty, so here he substitutes for a mildly interesting Russianism, a super-nationalistic appeal, more Beethovenian than Russian, and more universal than either.

These quartets are among the finest fruits of his middle period and inevitably lead the way to the latter works. Beethoven himself knew well that they were written for a later age than the one in which he lived and wrote and his belief has been amply confirmed. Today we count them among the richest legacy in our musical inheritance.

There is little need for detailed description of the work in question. The first movement (Allegro) is contained on the first three parts; the first theme is announced by the hero of the day, the violoncello, the second by the first violin; both undergo a development unusually elaborate even for the composer. The second movement (Allegretto vivace e sempre scherzando) occupies Parts 4 and 5. It is a representative Beethovenian scherzo in which the flippant twist to the 'cello part is supposed to have been responsible for the stamping incident referred to above. Beethoven in his "unbuttoned" mood! In direct contrast is the proud unhappiness of the third movement (Adagio molto e mesto) (Parts 6, 7, and 8), termed the noblest slow movement in all his chamber music written before Opus 95. Parts 9 and 10 contain the Finale, the aforementioned Theme Russe, developed in characteristic style, with boisterousness, sudden pensiveness, and final exaltation inextricably mingled.

In all, one of the finest works in chamber music literature and one which well deserves the pains its interpretators and manufacturers have taken to ensure a recorded version which might worthily bear its name.

Columbia Masterworks Set No. 69—Haydn: String Quartet in C major (Op. 54, No. 2) 3 D12s Alb. Price, \$4.50. Played by the Musical Art Quartet (with Haydn: Quartet in D (Op. 64, N. 5) Vivace, on the 6th side).

This set is noteworthy for several reasons: first, as the first recording of a new quartet, made up of young American musicians; second, as the first string quartet in the Masterworks series to be recorded in this country, and finally of course on account of its own delightful Hadynesque qualities. Sascha Jacobsen, first violinist of the new organization, is well known as a soloist. The others (Bernard Ocko, second violin; Louis Kaufman, viola; Maria Roemaet-Rosanoff, violoncello), while not with established reputations as soloists are remarkably talented both individually and in ensemble, as their records amply prove. The quartet will be remembered by many for its radio broadcasts at the time of the Beethoven Centennial.

As an American chamber music recording, this set has to bear the searching comparison with the English ones of the Lener and other famous quartets,—no easy test. But the native recording director has good reason to be proud of the way in which his work emerges from the comparison with flying colors. It would be a foolhardy musician who would call this American set inferior in any way to the English ones, or who would deny its superiority in several points. A notable debut of both artists and recorder in this form; we trust it will be the forerunner of many equally fine works.

The quartet itself is Haydn in his most characteristic mood; it is impossible to analyze its beauties, one can only accept them in Haydn's own spirit, the most genial and unspoiled music has ever known. The first movement (Vivace) ends towards the beginning of Part 2 and the second (Adagio) is concluded on the same side. This slow movement is surely one of Haydn's best, fully worthy of comparison with the one in the Emperor Quartet. The Menuetto (Part 3) is rather more subtle than the average one of the time; its originality stamps it as one of Haydn's occasional glances towards the future—for which he seldom troubled himself or his listeners. The Finale (Parts 4 and 5) is alternately Adagio, Presto, and Adagio again.

One does not need to see the photograph of the Musical Art Quartet (page 447) to know that it is composed of young artists. There is a spirit of vitality and youth to the performance of this work that matches incorrectly-named "Papa" Haydn's own indomitable victory over age. Perhaps the players here pounce a little too enthusiastically upon the accents in the first part of the Menuetto, but elsewhere they retain the spontaneity of their reading without any loss of well-conceived balance and exquisiteness of performance. An emotional reading throughout, as unashamed of its honest sentiment as the composer was of his. And yet the "sickly cast" of sentimentality (and what an artistic gulf lies between those two similar words!) never sullies the delicate surfaces of this eternally virginal music.

Sometimes, on hearing works like this, one wishes that the course of development (is it really altogether "progress"?) had stopped here, that no Beethoven had come along to bring the storm of human passions into music, that no Wagner had been born to fuse them in an almost unbearable white heat, that no Delius had lived to "summon up the remembrance" of their passing into a sweet, nostalgic, introspection that lies too deep even for tears. Haydn, whatever he must have tasted of life and suffering, is joyously oblivious in his music to such deeper notes of passion and pessimism. We cannot return to the spirit in which he wrote today, but we can catch it here and envy him for it.

A beautiful work; one to begin one's study of chamber music with and perhaps one with which to end it. A child will understand Haydn in this quartet,—the trained musician will realize he still has much to unlearn before he enters into this Kingdom of Heaven.

R. D. D.

Brunswick 3211—Albeniz: Tango in D and Boccherini: Minuet (D10, 75c). Played by the New York String Quartet whose earlier record of two movements of Debussy's Quartet in G minor was so fine. This release is of nearly the same excellence from the point of view of recording, and the choice of selections may make for greater popularity of this organization. The Albeniz Tango (labelled "Spanish Dance" for some unknown reason) is worthy of special mention.

THE FIRST RECORDING BY AN AMERICAN PHONOGRAPH SOCIETY

In the February issue of this magazine the first announcement was made of a private recording to be issued by the Chicago Gramophone Society, the first of its kind in this country. Under the leadership of Mr. and Mrs. Vories Fisher and with the assistance of other members of the Chicago Society the recording was made and has recently been issued and distributed to the subscribers. The work chosen was one of the outstanding masterpieces of pianoforte literature, Caesar Franck's Prelude Choral and Fugue, and the artist, Miss Marion M. Roberts, a young Chicago pianist of unusual talent and promise, who made this recording but a short time before her death.

Accompanying each set of the records is a leaflet, from which the beautiful tribute to Miss Roberts may well be quoted: "Marion Mahan Roberts, who made the records you find here enclosed, met her death under most tragic circumstances at Rambouillet, near Paris, April 22, 1927. It is both curious and touching that they and certain highly promising compositions should be the only tangible memorials to a consummate young musical genius; that some quirk of fate prompted us to catch on the wax the last beautiful manifestations of her musicianship before she went away from us.

"For ourselves, we find, and hope you will too, these discs mechanically and artistically well-nigh perfect, and we are bound to love them forever because they represent virtually all that Marion Roberts might have been."

The work is recorded on two-double-sided twelve-inch records and but 200 sets have been issued, all of which have already been subscribed for, we understand, and which are greatly in demand. (It was unfortunate that they could not have been numbered and signed.)

A review of this set must necessarily take into account the circumstances of the recording and its issue; fortunately these do not have to be called upon to excuse anything in the artistic qualities of the work itself. Altogether apart from the significance of the records as the first issue by an American phonograph society, as the only recording of a musical masterpiece, even apart from their significance as a memorial to Miss Roberts, they are worthy of the highest praise as a distinctive contribution to recorded music.

The recording of the piano tone is of the same quality as that of the Grainger-Brahms F minor sonata, as might be expected from the fact that both works are the product of the Columbia Company's incomparable piano recording. It could not be expected, of course, that an artist of Miss Roberts' youth could catch *all* that is contained in Franck's great composition (beyond a doubt his finest for piano alone—worthy to be ranked on an equal level with his symphony, Variations symphoniques, and organ chorales), but the faith of the Chicago Society in her ability is borne out in most forcible fashion: her interpretation is not only adequate, but moving and impressive in both conception and execution. Nor is it the perfunctory and conventional reading with which so many young pianists parrot their teachers' performances; rather it is a reading both individual and colorful, the work of one who had an insight into composer and composition and the capacity of finding expression for her understanding.

The work itself is one that has been sadly lacking from recorded piano literature, one that demands and repays the most intense and exhaustive study, and yet one whose beauty and strength cannot be missed by the most casual listener. Surely the Fugue with the inspired reappearance of the theme of the Choral near the end is one of the finest creations of the genius who wrote the Symphony in D minor.

One treasures this recording for many reasons, its own excellence and the associations connected with it. To Mr. and Mrs. Fisher goes a large part of the credit for the issue of this set, which may truly be said to mark the beginning of a new epoch in recorded music in this country. Whether further private recordings of major musical works will follow or not, this first attempt sets a standard of which both the Chicago Society and the country at large may well be proud.

Brunswick 50101—Tchaikowsky: Barcarolle (June, No. 6 from *The Months*) and Chaminade: Scarf Dance and The Flatterer (D12, \$2.00). Piano solos by Leopold Godowsky. The Brunswick piano recording no longer enjoys the undisputed supremacy it did in the acoustic days, but it is still worthy of high praise. Godowsky's playing of these well known salon works is, as always, crisp and flexible; no matter what selections he performs, he never gives the slightest evidence of any "playing down" or sentimentalizing. A master technician, one looks to him for larger works, more deserving of his powers, but even here he can retain the most uncompromisingly discriminative listener's respect and admiration. The Barcarolle is one of the most effective of Tchaikowsky's piano works and should find considerable favor as played and recorded here.

Victor 1245—Chopin: Waltzes in C sharp minor and A flat major (D10, \$1.50). Played by Rachmaninoff with a curious finish and detachment. The recording is adequate, although no opportunity is given to display the resources of the new process, and the choice of selections a happy one (even if Paderewski has succeeded in making the C sharp minor Waltz his almost exclusive property). Not an outstanding record, it is one of merits less obvious than some, but no less evident for those who care to look for them.

Victor 1242—Vieuxtemps: Serenity (Op. 45, No. 5) and Mendelssohn's Spring Song (D10, \$1.50). Renée Chemet is given all the advantages of recording perfection here, but apparently she is not one of those exceptional musicians (like Godowsky, mentioned above) who can play smaller works with the same artistry evident in her larger ones. The string tone here is silky and exquisite to an extreme that is just a shade too extreme and the interpretation gracious to an extent that one is inclined to doubt the real sincerity of its graciousness. From any technical point of view, however, there can be nothing to question.

Victor 6635—Bach: Adagio (from Toccata in G major) and Granados: Goyescas—Intermezzo (D12, \$2.00). A re-recording of Pablo Casal's finest release; one which preserves all the interpretative beauties of the former record with all the depth and strength that the electrical process gives to the cello tone—and particularly to Casal's incomparable tone. The Bach Adagio is quite beyond the power of any mere words to praise: the "nobility and dignity" ascribed to it by the supplement annotator are hopelessly inadequate. One can only call it "heavenly" and give up in despair. The old record was one of the high points of recorded music, but after hearing the new one, one can have no regrets for its replacement, or rather one might almost say Transfiguration! There can be no need of any advice to buy this work; those who will appreciate its beauty will have it anyway and for those insensate it would have no appeal.

Band

Victor 20635—America and The Star Spangled Banner (D10, 75c). The former is played by the Victor Band, the latter by Pryor's, and are issued presumably with the approaching national holiday particularly in mind. The performances and recording are straightforward and vigorous and the only criticism that might be made is that repetitions of the themes without variation or elaboration tend to become monotonous. But for the purposes of accompanying singing, for which purpose the record is probably directly intended, unaltered repetition for each verse is of course necessary.

Victor 79348—Royal March and Garibaldi's Hymn (D10, 75c). Another release by Creatore's Band, issued in the Italian section of the foreign list. Played in Creatore's usual fashion with brilliance and precision, equally well recorded as his operatic selections.

Columbia 50044-D—Pique Dame and Barber of Seville Overtures (D12, \$1.25). Played by the Band of H. M. Grenadier Guards in a less brilliant fashion than that we are accustomed to from leading American bands, but one which

has real musical charm and appeal. The wood winds are particularly good and the recording gives a fine idea of their tonal qualities. The performances are spirited and the interpretations well chosen.

Columbia 50043-D—Herbert: American Fantasie (D12, \$1.25). Played by the Columbia Band. The band itself seems rather small to do full justice to Herbert's vigorous medley of American patriotic songs, but what it lacks in numbers it more than makes up in spirit and zest and is evidently playing with heart and soul all the time. The recording is excellent, particularly on the first side. A well chosen work for issue for the Fourth of July, it is unfortunate its merits could not have been augmented by the use of a larger force of players.

Victor 35780—Aida: Grand March and Finale; Introduction and Moorish Ballet (D12, \$1.25). Another of Creatore's operatic fantasies as played by his Italian Band. One can hardly add anything to all that has been said before about this series; this issue, especially the Moorish Ballet, shows no let-down from the standard set by the others. Incidentally, two of the series (nine records in all are now issued) are listed in the latest Victor catalogue, but have not yet been mentioned in these columns. (They did not appear in any regular monthly release.) These are 19844 Electric and American Army Marches (D10, 75c) and 35778 Verdi's Trovatore Selection (D12, \$1.25). The Electric March is Creatore's own and is well named; like all his performances, it is vibrant with electrical and musical energy. The other march, while well played and recorded, goes to prove that specialization is a necessity even in music—in this field Creatore can hardly hope to rival Sousa or Pryor. But in the Trovatore Selection he is again the undisputed master, unapproached by any rival. It is worthy of the tradition this operatic series has succeeded in establishing so firmly in so short a time.

Popular Vocal and Instrumental

At the top of the Okeh popular releases for the month comes a whistling record (40815) by the Sibyl Sanderson Fagan Ensemble, coupling Drdla's familiar Souvenir with the Nightingale Waltz from an old-time German operetta by Zeller. Russell Douglas, tenor, accompanied by Ed. Lang on the guitar, sings Just Wond'ring and the popular Dawn of Tomorrow (40818); Ed. Lang also appears on 40819, where he accompanies Boyd Senter's clarinet solos, Christine and Someday Sweetheart (the last title, by the way, seems subjected to a variety of different spellings; Some Day, Sweetheart is another in common use in spite of the fact that the meaning is evidently quite different). Victoria Spivey sings Steady Grind and Idle Hour Blues on 8464; Alma Rotter couples Where the Wild, Wild Flowers Grow and Red Lips, Kiss My Blues Away on 40823; Lonnie Johnson adds two more blues to his long series, Back Water and South Bound Water Blues (8466); and Helen Humes also sings two blues, Black Cat and Worried Woman's Blues (8467). Venuti and Lang couple two clever selections, Goin' Places and Doin' Things, on 40825; Sippie Wallace sings The Flood and Lazy Man Blues on 8470; and the popular combination of "Shuffle Along" fame, Sissle and Blake, offer an interesting release in 40824, Home and Slow River. The two sacred records in the group are 8468, Behold the Bridegroom Cometh and Let Us Cheer the Weary Traveler, sung by the Kentucky Jubilee Quartet, and 8472, Study War No More and Where Shall I Be When the First Trumpet Sounds, sung by the Missouri Pacific Jubilee Quartet with a sermon by Rev. P. J. Minefield.

From Vocalion, in addition to the Black Diamonds Express sermon mentioned elsewhere, there are two sermons by Rev. Sister Mary Nelson (The Royal Telephone and Judgment) on 1109. "Dock" Boggs sings the New Prisoner's Song and the Hard Luck Blues on 5144; De Ford Bailey couples (rather incongruously) the Alcoholic and the Evening Prayer Blues

on 5147; Harry Richman, comedian, sings Rosy Cheeks and Dixie Vagabond on 15560; and the indefatigable Vernon Dalhart is on hand as usual, here (5139) with Down on the Farm and House at the End of the Lane, assisted in the latter by Carson J. Robison. The solitary foreign record of the group is 13049, Veil Is Dein Taten In Git Is Dir Mamen and Ich Vel Shtendig Gedeinken Die Oigen, sung by Morris Goldstein, tenor. Both selections are from Yidel fun der South (Jacobs-Olshanetsky); for the benefit of non-Yiddish speaking readers, the first title should be translated as What is right for your Father is right for your Mother—a strong contender for the best title of the month.

Going on to the long Columbia List, we come first to the ever-popular Whispering Pianist, Art Gillham, presented here in Tonight You Belong to Me and I Crave, assisted in the latter by his Southland Syncopators (1007-D). Lee Morse sings Where the Wild, Wild Flowers Grow and I'd Love to be in Love on 1011-D; The Happiness Boys couple Ask Me Another and the amusing—and all-too-true—You Never Get Nowhere Holding Hands on 1010-D; "Talking" Billy Anderson releases his first solos for Columbia, Adam and Eve and Lonely Billy Blues (14216-D)—the piano accompaniment to these blues deserve special mention; and Dalhart and Wells duetize Death's Shadow Song and My Blue Ridge Mountain Home on 15152-D. The Wisdom Sisters sing Hide Thou Me and Saviour, More than Life to Me (15153-D) among the sacred selections, which also include singing sermons, Drinking Shine and I've Been Redeemed, by Rev. W. M. Mosley (14217-D); Take Up Thy Cross and Have You Counted the Cost (1023-D), duets by Homer Rodeheaver and Doris Doe; I'm a Rolling and Everybody Will Be Happy Over There (15147-D) by the Deal family in their Columbia debut; and Lift Every Voice and Sing and You Shall Have a New Hiding Place (14212-D), sung by the Atlanta University Choir, under the direction of Frederick Hall. Returning to the popular vocals, we have Billy Day in Red Lips—Kiss My Blues Away and Ev'ry Little While (an appropriate coupling) on 991-D; two selections from Hit the Deck on 998-D, Hallelujah sung by the Crescent Trio and Sometimes I'm Happy by Gladys Rice and Franklyn Baur; Frank Harris has one side of 994-D to himself, singing Fifty Million Frenchmen Can't Be Wrong and on the other he is assisted by Vaughn de Leath in Mister O'Toole; Benny Borg, the singing Soldier also makes his Columbia debut along with the other newcomers this month—he is heard in I Want a Pardon for My Daddy and You're Going to Leave the Old Home, Jim, Tonight. Other old timers issued this month are She's Only a Bird in a Gilded Cage and Nellie Dare (the former recently brought back into the limelight by an amusing moving picture); they are sung here by Elsie Floyd and Leo Boswell (15150-D). Chris Bouchillon, whose first Columbia release made quite a hit, comes back with Born in Hard Luck and The Medicine Show (15151-D); Ethel Watters, famous blues singer, couples Take Your Black Bottom Outside and Weary Feet (14214-D); George Wilson and Arthur Baker sing two mournful lays, Close the Shutters, Willie's Dead and The Mississippi Flood Song, on 1005-D; Ruth Etting is as spirited as usual in My Man and After You've Gone (995-D); the Giersdorf Sisters follow up their first release for Columbia with Rosy Cheeks and the Swanee River Trail (1006-D); and faithful Vernon Dalhart follows along with the latest tribute to the national hero, Lindbergh (the Eagle of the U. S. A.) and Lucky Lindy (1000-D). Nor should Charles Kaley, another faithful recording songster, be forgotten in 1020-D where he sings My Sunday Girl on one side to Johnny Marvin's Me and My Shadow on the other. For the Irish touch, William A. Kennedy offers When Irish Eyes Are Smiling and I Love the Name of Mary (1003-D); and for the Scotch touch, Will Fyfe brings out two more records in the approved Scotch comedians' style: 976-D and 993-D, coupling I Belong to Glasgow and I'm 94 Today on the first, and Sandy's Holiday and The Engineer on the second. Going on to the instrumentals, Sascha Jacobsen leads with 133-M, violin solos of Russian Lullaby and The Far Away Bells; Harold L. Rieder's latest organ coupling (1014-D—Old Black Joe and My Old Kentucky Home) represents a big advance as far as recording is concerned, but he still continues to abuse his tremolo stop

unmercifully; Constance Mering and Muriel Pollock add The Doll Dance and Spring Fever to their series of recorded piano duets (1004-D); and Sol Hoopii brings up the rear with the Hula and Tin Roof Blues played by his Hawaiian Novelty Trio.

Novelty

"Rufus" evidently was napping when he allowed Columbia 935-D to slip by recently with a bare mention. This record, called Two Black Crows, a comic sketch by Moran and Mack, the black face stars of Earl Carroll's Vanities, was called to our attention in a rather unusual way. One day, about two weeks ago, the Editor returned to the Studio with a new copy of Two Black Crows and the story of the phenomenal success it was making.

It seems that passing down Boylston street, Boston, he found the way blocked in front of the well known Henderson Music Store by one of those crowds that seem to spring magically from nowhere when something is going on. When the three policemen who had been rushed to the scene had succeeded in dispersing most of the mob, he was able to approach nearer and discover the cause of all the excitement, which was nothing else than Two Black Crows played on a large phonograph at the door of the shop. And on going in, the manager told him that a rush order for a hundred more copies had just been sent in—their large stock of the piece had already been exhausted twice.

The comic record has lately fallen into a rut from which it has taken two comedians like Moran and Mack to rescue it. And on listening to this, their first recording for Columbia, anyone can understand the reason the mob collected to hear the fun. Not only are the jokes really funny, but the comedians' inimitable manner is funnier still; good old "Cohen", long alone in the field, is now forced to take a seat far in the rear.

It would be impossible to reproduce the drawl, the southern accent, the voice of the man who all too evidently had been "born tired," and in any case it would tend to spoil the effect to "give away" the jokes in advance. Two Black Crows must be heard—the laughs will take care of themselves. May it be the first of many more records of equal humor and appeal, a delightful relaxation from the oftentimes overly serious business of listening to recorded music.

Victor 20629—Impressions of London (Westminster), St. Margaret's Chimes (Westminster), and "Oh God Our Help in Ages Past" (D10, 75c). Chimes and organ by Stanley Roper, with the roar of London traffic, the chimes of the House of Parliament and St. Margaret's, and the organ. A unique recording made in London on the Parliament side of Westminster Bridge. Of particular interest, one should judge, to Londoners or to those who have visited the spot. The chimes and the organ are both well recorded and the traffic noises are quite discernable.

Vocalion 1098—The Black Diamonds Express to Hell (D10, 75c). Negro Sermon by the Rev. A. W. Nix and his congregation. The Okeh Corporation has had almost a monopoly on sermons with singing (although Columbia occasionally brings out a few), but now Vocalion issues one of the most striking works of all in spite of the fact that neither the Rev. Nix's voice or the support of his congregation is quite up to the standard set by the Rev. J. M. Gates and Sisters Grainger and Jackson in their Okeh releases. The sermon itself, however, is a striking one, built up in stanzas like a poem, and startlingly unique to anyone unfamiliar with this particular branch of recordings.

S. M.

Dance Records



The long and always interesting list of Columbia dance records is entitled to first consideration this month, with a two-part release, *Echoes of the South*, by Paul Specht and his orchestra, leading the way (Columbia 1013-D). This is a welcome addition to the all-too-infrequent two-part jazz fantasies on records and one's only criticism is that a two-part twelve-inch disk with further development of the different themes used would have avoided the rather "patchy" impression of the record as it stands. However, the treatment of the various tunes is delightful; one only wishes there was more to it. The same orchestra also plays *I'll Always Remember You* and *She Looks Like Helen Brown* on 997-D. In strong contrast to Specht's style, which while original and rich with novelties is still always kept within the limits of "refined" jazz, is that of the Blue Ribbon Syncopators who keep *Scratch* and *Memphis Sprawler* at a sizzling heat on 14215-D; interesting as the titles are, the pieces themselves are still better, for those who can take their "hot" jazz undiluted and uncooled! Harold Leonard and his excellent orchestra play *Russian Lullaby* and *I'll Just Go Along* on 999-D which may equal his recent release of *Mine* in popularity; Don Vorhees is heard in *The Same Old Moon* from Lucky, coupled with the Columbians' version of *The Nightingale Medley* on 990-D; Walter Davison's *Louisville Loons* make their first appearance as exclusive Columbia artists with *The Whisper Song* and *South Wind* on 989-D, the close-harmony chorus deserves special mention. The California Ramblers provide two lively dances on 992-D (*Yes She Do*, *No She Don't* and *Pardon the Glove*); Sam Morgan's Jazz Band provides two still livelier ones in *Sing on* and *Everybody's Taking About Sammy* (14213-D). The Ipana Troubadours play *Just Like a Butterfly* on one side of 1018-D to Fred Rich's coupling of *Just the Same*; Mal Hallett shows up to better effect this month than last in *Ya Gonna Be Home Tonight?* and *Underneath the Weeping Willow* (996-D); the Seven Aces offer *There's Everything Nice About You* and *I Can't Believe That You're in Love With Me* on 1001-D; but for the most striking novelty is a "wild" record of mountaineer dance pieces, Johnson Gal and Leather Breeches, played by the Leake County Revelers in rough and rugged jig style on 15148. The Ipana Troubadours have 1009-D all to themselves, playing *Side by Side* and *Wherever You Go*, etc.; Max Fisher and His California Orchestra, another new addition to exclusively Columbia ranks make their bow with *Oh Yaya* and *You Know I Love You* (1008-D) in fair fashion; The Knickerbockers are good in *Rosy Cheeks* and *One Summer Night* (1012-D); and Eddie Thomas' Collegians (in the words of the supplement annotator) "fill the moonlit air with some of the sweetest serenading that ever drew a fair co-ed from the lecture hall to a dance floor," in *The Sweetheart of Sigma Chi* and *Dream Girl of Pi K. A.* (1019-D). Last, but very far from least, is Fletcher Henderson in the old, but still lively *Livery Stable Blues* and the well-named *P. D. Q. Blues* (1002-D).

Vocalion offers Fletcher Henderson also, here in *Sensation*

and *Figety Feet* (1092); Al Goering's Collegians in *Rosy Cheeks* are coupled with the Ambassadors in *The Sphinx* on 15518; The New England Ramblers hardly come up to the level of their Californian brethren in *La Lo La* and *Hello* (15545); but the Six Hayseeds are very good in *You Never Get Nowhere* etc., coupled with the Club Royal Orchestra in *Where the Wild Wild Flowers Grow* (15563). The Six Hayseeds have 15564 entirely to themselves, playing *The More We are Together* and *You Don't Like It—Not Much!* The Bostians in *Russian Lullaby* are coupled with the Night Club's noteworthy waltz, *Underneath the Stars with You* (15557); the last named orchestra also provides half of 15559, *The Winding Trail*, to the reverse played by Al Goering's Collegians, *That Little Something*; finally, there is the Tuxedo Orchestra on 15558, heard in *Side by Side* and *You're the One for Me*.

First on the Victor list is Charles Dornberger and his orchestra in *Tiger Rag* (20647) rightly termed "one of the swiftest dance records ever made." Hot noise is the very mildest term that can be applied to this piece, which apart from its novelty and speed is a striking example of the virtuosity of a modern jazz orchestra. Ted Lewis in his Columbia version of this same piece had a great record, but the new one puts even him in the shade (one must make one exception, the tuba or sousaphone "grunts" in Lewis' record have a slight edge on those of Dornberger's). This dance piece must be heard by all who have the strength to hear it through without crumpling up in sheer exhaustion from trying to follow it! Phil Napoleon does his best on the reverse with *Clarinet Marmalade*, but has a chance to show to better advantage in 20605, *Go Jo Go* and *Take Your Finger Out of Your Mouth*, particularly the former, a lively but not extreme Blues Stomp. Shilkret and the Victor orchestra provide their usual waltzes on 20659, *Dawn of Tomorrow* and *Rainbow of Love*, both are good, but not outstanding; the same band also plays *Judy Medley* on 20601 to McEnelly's coupling of *Just 'Cross the River* from Queens, also *Fifty Million Frenchmen* (20634—with Kahn's *Just the Same*), *Me and My Shadow* (20675—with Goldkette's *I'm Gonna Meet My Sweetie Now*), and *Wherever You Go* (20646—with Whiteman's *I'm in Love Again*); of these *Me and My Shadow* is perhaps the most interesting. Paul Whiteman has two records to himself, 20627 and 20679, coupling *Side by Side* and *Pretty Lips* in the former and *Magnolia* and *Love and Kisses* in the latter; *Side by Side* is the best of the group—the second record is rather colorless. Horace Heidt and his orchestra play *Hello Cutie* and *Mine* on 20608; Art Landry's *Whisper Song* is coupled with Johnny Hamp's *Kentucky Serenaders* in *One O'clock Baby* on 20644; Roger Wolfe Kahn plays *One Summer Night* and *South Wind* on 20645; and Jan Garber brings up the rear with *Positively—Absolutely* and *You Don't Like It—Not Much*, on 20676.

Two unusually interesting records lead the Brunswick list, indeed are right in the forefront of the releases from all companies. The *Black and Tan Fantasy* (coupled with *Soliloquy* on Brunswick 3526) deserves perhaps the first prize; in it The Washingtonians combine sonority and fine tonal qualities with some amazing eccentric instrumental effects. This record differs from similar ones by avoiding extremes, for while the "stunts" are exceptionally original and striking, they are performed musically, even artistically. A piece no one should miss! The snatch of the Chopin Funeral March at the end deserves special mention as a stroke of genius. Not far behind, however, is Red Nichol's, who with his *Five Pennies*, is heard on 3550 in *Hurricane* and *Alabama Stomp*, two excellent examples of blues jazz that is neither too hot or too cold, jaunty and vigorous without being strident or vulgar. The drum effects, beautifully recorded, deserve particular praise. The *Park Lane* is as dependable as ever in *I'm Learning Now* and *Winding Trail* on 3534; Fess Williams' Royal Flush Orchestra has some striking effects in *Phantom Blues* and *Variety Stomp*; and Jules Herbueaux's Palmer House Victorians do mildly well in *Where the Wild Wild Flowers Grow* and *You Don't Like It—Not Much* on 3557. Ben Bernie offers *That Little Something* and *Rosy Cheeks* (3528) this month; the Six Jumping Jacks proclaim *You Can't Get Nowhere Holding Hands* and *The More We are Together* on 3524; Frank Black does well with *Strum the Blues Away* and *My Idea of Heaven*; and Charley Straight and his orchestra complete the list with *Nesting Time* and *Side by Side* (3516).



Paul Whiteman

See Review of the *Rhapsody in Blue* on Page 438

EDISON RELEASES

A long and interesting list of records has been released for Edison owners this month. 51970 couples Take in the Sun Hang Out the Moon with Look At the World and Smile, by the Hotel Commodore and Golden Gate orchestras respectively. Markel's Orchestra does as well as on its Okeh releases with Wistful and Blue and Moonbeam Kiss Her for Me (51971)—not to be missed! 51968 couples two songs I Wonder How I Look When I'm Asleep and All Men are Devils by Billy Jones and Al. Bernard respectively. Walter Scanlon sings Cherie I Love You and The Song of Songs to the accompaniment of Frederick Kinsley's organ on 51969; Vaughn de Leath, a busy girl—with innumerable releases during the last year for various companies—sings Positively Absolutely and It Made You Happy etc. on 51966; and Arthur Fields, baritone, and the National Quartet are heard on 51967, the first in a Little Spanish Town, the latter group in Yankee Rose. For Mountaineer music, Ernest V. Stoneman and his Dixie Mountaineers are very much alive in 51935 (Two Little Orphans and Once I Had a Fortune) despite the mournful nature of their selections. Frederick Kinsley adds two more organ solos to his series (In a Little Spanish Town and My Daddy—51965); Vernon Dalhart, too, adds one more to his apparently endless list (Get Away Old Man Get Away and Pretty Little Dear—abundant for contrast!—no. 51974). The Hotel Commodore and Golden Gate Orchestras are heard again on 51975, this time in A Lane in Spain and Crazy Words Crazy Tune; B. A. Rolphe, the trumpet virtuoso and his Palais D'Or orchestra play You're the One for Me on one side of 51972 to the Hotel Commodore's coupling of There's a Little White House, on the reverse. The famous happiness boys (Jones and Hare) offer That's My—and the rest—and I've Never Seen a Straight Banana on 51973; Clyde Doerr and his orchestra and Oreste and his each take a side of 51988, the first with Ain't She Sweet and the latter with Coronado Nights; and the first named organization plays both selections on 51989, Nesting Time and You Can't Cry Over My Shoulder. B. A. Rolphe is also heard in two trumpet solos, the well known Oh Promise Me coupled with Don't Be Cross on 51985. Crawford Adams, modestly entitled Wizard of the Violin offers his genius in 51986, Honolulu Moon and C'Est Vous, but judging from the record he is self-named! 51979 is another coupling of two good dance orchestras, Ernie Golden's Hotel McAlpin Orchestra in Collette and Duke Yellman's band in A Little Change of Atmosphere; 51982, tenor solos by James Doherty, I'm Looking for a Girl Named Mary and That's What I Call a Pal; 51983, two dance numbers, I Want to be Miles Away from Everyone and I'm Looking Over a Four Leaf Clover by Oreste and his Queensland Orchestra; and 51984, Rainbow of Love and You Only Want Me When You're Lonesome Waltzes by Jack Stillman's Orchestra. Edison offers a strong contender for the best title of the month in the coupling to Duke Yellman's Shanghai Dream Man on 51980—Take Your Finger Out of Your Mouth, I Want a Kiss from You (this reminds us of the old masterpiece entitled, Kiss Me on the Ear, Gus, My Mouth is Full of Gum!) Ernie Golden has a whole record to himself in 51977, using it for Calling and My Daddy; and Kaplan's Melodists utilize 51978 for I Cannot Sing the Old Songs—they do, just the same!) and See-Saw waltzes. Finally there is a very interesting record of the Faust and Espanita Waltzes played by Franchini's Argentina Pliers (51976).

Mention should be made of the splendid surface of these recent Edison; all surface noise has practically disappeared. The Edison Company deserves our heartiest congratulations for this achievement.

RUFUS.

Too Late for Classification

Just as we were going to press with this issue, a very important package of Odeon records arrived at the Studio, so important that publication was delayed until they could be reviewed for this column. The first, Odeon 3199, is another of Edith Lorand's interesting releases, Dear Eyes that Haunt Me and Like You from E. Kalman's "Circus Princess," of the same standard of recording and performance as her last release.

The records of outstanding interest, however, were Odeon 5115, 5116, and 5117. The first contains the Bridal Chamber Scene from Lohengrin, duet by Emmy Bettendorf, soprano, and Lauritz Melchior, tenor, (Das süsse Lied verhallt und Wie hehr erkenn ich unserer Lieben Wesen). The second, continuing, begins with Attest du nicht mit mir die süssen Düfte on one side, and Höchstes Vertrauen, on the other. The duet is cluded on the first side of 5117 (Hörtest du nicht vernahmst du kein Kommer). On the remaining side is the famous quintet from Act III of Die Meistersinger, sung by Emmy Bettendorf, Michael Bognen, Carl M. Oehmann, W. Gombert, and M. Lüders.

The long Lohengrin duet is admirable in every respect, but particular praise must be given to the orchestral accompaniment which is exquisitely balanced, a very model of excellence and effectiveness. The recording itself is of the same quality as the "Battle Symphony" mentioned so highly elsewhere in this issue. No lover of the Wagnerian music dramas can afford to be without these records, which will also be of value in winning new enthusiasts to his recorded operatic music.

The Meistersinger Quintet, one of Wagner's most serene and lovely inspirations, is beautifully sung as far as the individual singers are concerned, but the ensemble effect in one or two passages is rather vigorous to keep the mood of the beginning unbroken. A less marked prominence on the part of the soloists would have been perhaps better chosen, but in any case the record is one of many merits. Miss Bettendorf's Eva is deserving of special praise; her solo at the beginning is superb. And in passing, one should mention that the virtue of "impeccable intonation" claimed for the soloists is, for once, justly claimed.

These releases represent, we trust, the first of the new library of Odeon masterpieces. If those that are to follow can keep up the high standard set so purely here (and there is every reason to suppose that that standard will be maintained, the electric Odeon series will take the same high place in current recorded music that the old acoustic one did. And, remembering the many merits and beauties of the old process Odeons, one can think of no higher praise for the first of the new ones.

Operatic recordings of outstanding worth have been infrequent of late. These three Odeons do much to keep this type of records from slipping into oblivion besides the impressiveness of the recent symphonic and instrumental releases.

SPECIAL

The Columbia foreign releases were delayed this month and failed to arrive in time for inclusion in the following list. Both the Columbia and Victor Irish records also failed to arrive for review in this issue.

Due to lack of space only a few of the other releases can be mentioned here. See complete lists next month.

Foreign Records

GERMAN

In the Victor list, the faithful Moser brothers and Georg Gut are on deck as usual, the former with *Zweu Schuemeli* and *Bi ues im Baernerland* (79308) and the latter with *Du, du liegst mir in Herzen* and *Wiegenlied*, assisted by Teles Longtin (79353). *Almeistersanger Engel* sings *In Wien gibt's manch' winziges Gasserl* and *Das war in Petersdorf* on 79307; *Stahls Kapell* and the *Bauernkapelle* play respectively *Marion Polka* and *Franzel Polka* on 68807, and *Unser Verein tantzt* and *Immer heiter und so weiter* on 68806; the *Peuppus Oberlander Kapelle* completes the list with an effective record of *Bayerische Volksmusik* and *Strauss: Volkslieder* on 68803. (The three last named records are all 12 inch, \$1.25; the others are 10 inch, 75c each.)

The Odeon records include the Fagan whistling record reviewed under popular music, a record of the Odeon Band playing *Eifenreigen* and *Holde Blum' der Mannertreu waltzes*, and Harry Steier accompanied by a male quartet in a powerfully recorded—and sung—record of *Denn bei uns fehlt alles wie genudelt* and *Im Walde rollt der Wagon* (10439). Steier's record is undoubtedly the outstanding German release of the month.

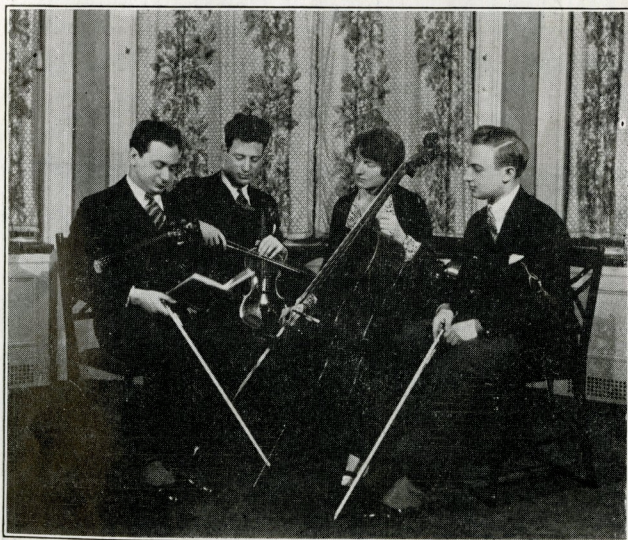
LITHUANIAN

Three Odeons hold the field alone here: 26043 (*Buksnaitis* and *Gelezunas*, comedians, in *Scrantu melagis* and *Sv. Rokus*), 26044 (*Jule Dvarionaite* and *V. Grigaitiene*, sopranos, singing respectively arias from *Faust* and *Sampson* and *Delila*), and 26045 (*P. Oleska* singing *Blusa* and *Pusiau nakti musus Bau-giai*). The last two records are by singers from the Lithuanian Opera House in Kowno.

UKRAINIAN

There is but one Odeon, 15543, but it is a fine one; the Ukrainian National Male Quartet heard in *Tschujesh Brate Miy* and *Oy Lopnuw Obruch* in noteworthy fashion. The recording is also very good.

For Victor, *Sashko* and *Greszczuk* sing *Povey Vitre* and *Cohannya Schastya* on 79326, the Ukrainian Bandura Orchestra plays *Wesele Swatane* and *Wecir na jarmarku* on 79351, and an old friend, *Kirilliff's Balalaika Orchestra*, is heard again on 79352 (*Selska Syiwchyna* and *Oj Ra Polka*). Both the last two records are good; that of the *Balalaika Orchestra* particularly so.



The Musical Arts Quartet

See Review of their first recording, page 442

Is Your Favorite Work Recorded?

MR. GEORGE S. MAYNARD, Assistant Chairman of the Contest Committee, reports the receipt of a number of letters from enthusiasts with suggestions for works to be recorded. It is interesting to note that in practically all cases the works nominated are chosen with evident thought of both musical values, general appeal, and practicability. Impractical suggestions have been almost unknown; even the modernist who called for *Strawinsky* and *Prokofieff* wisely remarked that the fame of the former's *Sacre du Printemps* and the charm of the latter's *Classical Symphony* would tend to make the issue of these works in recorded form far from the daring experiment it might seem at first glance.

Among the orchestral works, *Tchaikowsky's* fantasy-overture *Romeo and Juliet* and *Enesco's* popular Roumanian Rhapsody seem to lead among the unrecorded works in the smaller forms (although from Boston, where *Alfredo Casella* is making his rhapsody *Italia* a wide favorite through his Pops performances, come several requests for this work); *Finlandia*, *L'Apprenti sorcier*, and *Espana* still lead as choices for electrical recordings available in America. Among the symphonies, *Brahms' Third*, *Borodin's Second*, and *Sibelius' Fourth* are drawn most frequently from the unrecorded list (only one or two movements of the first named have been recorded), and *Brahms First* and *Mozart's G minor* to be recorded.

Concertos and piano works are the object of much attention; so far chamber and vocal music have been singularly neglected. *Beethoven's Fourth Concerto* is most popular; evidently the old Vocalion and the new Parlophone versions of this work are missed here. Among the piano sonatas suggested, *Chopin's* in B flat minor, Op. 35, and *Grieg's* in E minor, Op. 7, lead. (The former, by the way, has been issued this month, by H. M. V. in England, played by *Arthur de Greef* (D1220-2). The performances and recordings are highly praised—the famous *Funeral March* in particular—and the work is absolutely complete in five parts.)

Send your choices in to Mr. George S. Maynard, Supervisor of the Art Department of the Boston Public Library, registering another voice in favor of the above mentioned works, or suggesting new ones.

Mr. *Vories Fisher* is at present in Europe, where we have no doubt he is having an enjoyable trip and is accumulating a wealth of the latest phonographic news and information. He will undoubtedly be glad to pass this information on to American enthusiasts when he resumes his "Recorded Remnants" and active duties as Chairman of the Contest Committee in the early fall.

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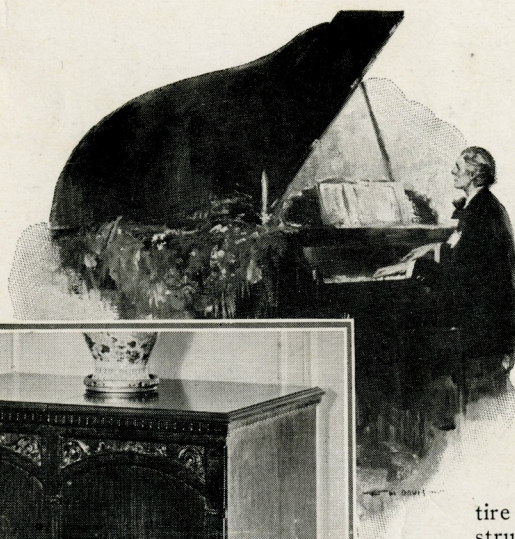
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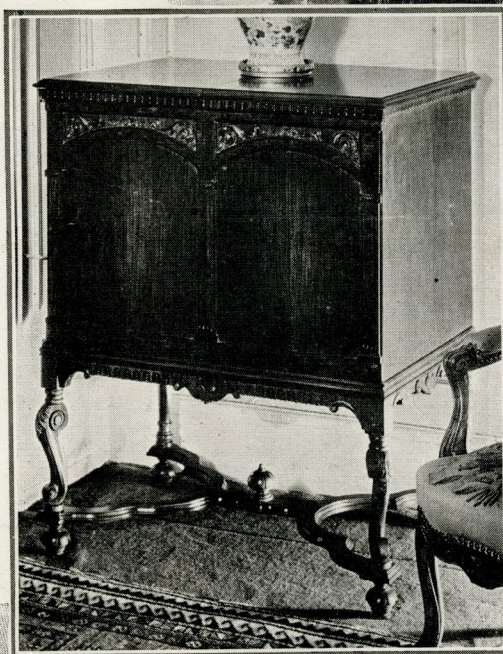
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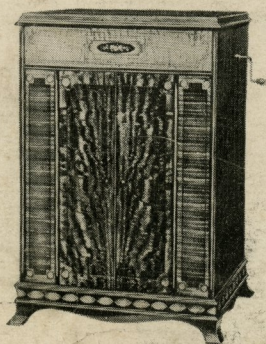
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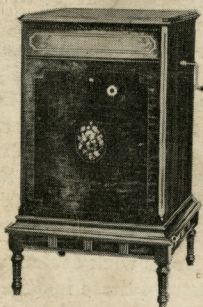
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